

بفرستند. در تبریز، بهزاد به سمت سرپرستی کتابخانه سلطنتی منصوب شد (آفرینان، ذیل «بهزاد سلطانی، کمال‌الدین»). مصطفی عالی در روایتی در کتاب مناقب هنروران (ص ۳۷) نوشته است که در جنگ چالدران (۹۲۰ ق / ۱۵۱۴ م) بهزاد و شاه محمود نیشابوری خوشنویس همراه شاه اسماعیل بودند. البته، هیچ مورخ ایرانی دیگری به این موضوع اشاره نکرده است. قاضی‌احمد و دوست‌محمد بهزاد را وابسته به شاه تهماسب دانسته‌اند. قاضی‌احمد نوشته که کتابخانه شاه تهماسب قبل از ورود بهزاد به تبریز تأسیس شده بود و نیز در زمان ورود بهزاد به تبریز، تهماسب به شاهی رسیده بود. مدرکی که این موضوع را اثبات می‌کند مجموعه‌ای است به تاریخ ۹۳۰ ق، محفوظ در گالری هنر فریر واشینگتن، که دارای یک مجلس نقاشی مشهور پیر و جوان، اثر بهزاد است (بابر، ص ۱۲۰؛ قاضی‌احمد قمی، ص ۸۷).

مورخان از پدر و مادر و خانواده بهزاد، به جز یک خواهر، نامی نبرده‌اند. بهزاد دست‌کم یک خواهر داشته است؛ زیرا یکی از خواهرزاده‌هایش، رستم‌علی، خوشنویس مشهوری بود که با پسرش، محب‌علی، به کتابخانه سلطان ابراهیم پیوست. خوشاوند دیگر او، مظفرعلی، فرزند حیدرعلی، نیز نقاش و خوشنویس بود و غالباً کارش با بهزاد مقایسه می‌شود (اسکندریک منشی، ج ۱، ص ۱۷۰؛ قاضی‌احمد قمی، ص ۱۰۰، ۱۴۱).

دربار محل و تاریخ درگذشت بهزاد میان مورخان اختلاف نظر است. دوست‌محمد گفته است که بهزاد در سال ۹۴۲ ق / ۱۵۳۵ م در تبریز درگذشته و در کنار کمال خجندی به خاک سپرده شده است، ولی به نظر قاضی‌احمد، بهزاد در هرات درگذشته است (قاضی

کمال‌الدین بهزاد، نامدارترین نقاش ایرانی در قرن نهم و دهم هجری قمری، هم‌زمان با پایان دوره تیموری و دوره صفوی است.

بهزاد؛ احتمالاً در دهه ۸۶۰-۸۷۰ ق زاده شد. به نوشته قاضی‌احمد، بهزاد در کودکی پدر و مادر خود را از دست داد و استاد روح‌الله میرک، نقاش هروی و کتابدار سلطان حسین بایقرا، تربیت او را به عهده گرفت. دوست‌محمد خوشنویس نیز در دیباچه مرقع بهرام میرزا به این موضوع اشاره کرده است. بهزاد کار خود را در کتابخانه علیشیرنویسی آغاز کرد. به نظر می‌رسد، زمانی پیش از ۸۹۳ ق / ۱۴۸۸ م، که بوستان سعدی در این کتابخانه برای سلطان حسین میرزا بایقرا نسخه‌برداری و مصور شده است. میرک و بهزاد، هر دو، عضو کارگاه سلطان حسین بایقرا بوده‌اند. بهزاد در زمان سلطنت سلطان حسین میرزا بایقرا (حکومت: ۸۷۳-۹۱۱ ق) در هرات به اوج شهرت در نقاشی رسید. در منابع به دست آمده، نسخه‌های مصور و مرقع‌های نقاشی متعددی به بهزاد، در این دوره، نسبت داده شده است (خواندمیر، حبیب‌السیر، ج ۳، ص ۳۶۲؛ قاضی‌احمد قمی، ص ۱۲۸؛ بیانی، ج ۱، ص ۱۹۹-۲۰۰).

زمانی که، در سال ۹۱۲ ق / ۱۵۰۶ م، محمد شیبانی (شیبک‌خان)، سلطان حسین میرزا بایقرا را شکست داد و بر هرات چیره شد، احتمالاً بهزاد در شهر ماند و تا ۹۱۶ ق، که شاه اسماعیل صفوی هرات را گشود، از حمایت سردار ازبک بهره‌مند شد. در سال ۹۱۶ ق، شاه اسماعیل صفوی به هرات حمله کرد و هرات را تحت سلطه خود درآورد. شاه اسماعیل، در فرمانی که چندین سال بعد از حمله‌اش به هرات، در سال ۹۲۸ ق، صادر کرد، دستور داد بهزاد را از هرات به تبریز

علی اکبر ولایتی ve dğr.; تقویم تاریخ فرهنگ و تمدن اسلام و

ایران، (جلد دوم) تهران: انتشارات امیرکبیر، ISAM DN. 260935

Behzat

Hilmi Ömer

İlahiyat Fak. Mec.  
c.5, s.18, sf.32-43, İst. Mart 1931

20 HAZİRAN 1992

BİHZAD

Aryān, Qamar.

Kamāl al-Dīn Bihzād / Qamar Āryān. — (Teheran?) : Intishārāt-i Vizārat-i Farhang va Hunar, [dibāchah 1347 i.e. 1968 or 1969], 103 p. : ill. ; 24 cm.  
"Bi-muntasabat-i jashn-i farhang va hunar, Ābān'māh 1347."

Persian  
I. Title.  
ND3243.B4A76 74-202699 nef 8-24813  
DLC CLU MIU NJP NNC WaU

MADDE YATIRILANDIKTAN  
SONRA GELEN DOKÜMAN

madde: BİHZAD

15 SUBAT 1991

A.Br. : c. s.  
B.L. : c. III, s. 1626  
F.A. : c. s.  
M.L. : c. II, s. 365  
T.A. : c. VII, s. 365-366

MADDE YATIRILANDIKTAN  
SONRA GELEN DOKÜMAN

03 ARALIK 1989

BİHZAD

AINI, M.M. Ashrafi, 'Behzad and the Problem of Tradition in the Medieval Miniature of Iran and Central Asia'. *Journal of Central Asia*, 9, 1 (July 1986), pp.143-8.

R62 Bihzad: master of Persian painting / Bahari, Ebadollah. London & New York, 1996  
Bruijn, J.T.P.de. *Bibliotheca Orientalis*, 57 iii-iv (2000), pp.466-469 (E)  
Canby, S.[R.]. *Bulletin of the School of Oriental and African Studies*, 61 iii (1998), pp.555-556 (E)  
Hyman, Anthony. *Central Asian Survey*, 17 ii (1998), pp.356-357 (E)  
Roxburgh, D.J. *Iranian Studies*, 32 i (1999), pp.175-177 (E)  
Carswell, John. *Journal of the Royal Asiatic Society*, 9 i (1999), pp.152-153 (E)  
Khalidi, Omar. *MELA Notes*, 65-66 (1997-98), pp.77-78 (E)  
Simpson, Marianna Shreve. *Middle East Studies Association Bulletin*, 32 i (1998), pp.45-46 (E)  
Malik, Ayyub. *Muslim World Book Review*, 18 ii (1998), pp.53-55 (E)  
Richard, Francis. *Studia Islamica*, 89 (1999), pp.197-199 (F)  
Barrucand, Marianne. *Welt des Orients*, 31 / 2000-2001 (2001), pp.273-274 (F)

MADDE YATIRILANDIKTAN  
SONRA GELEN DOKÜMAN

R98 Figurative art in medieval Islam and the riddle of Bihzād of Herāt (1465-1535) / Barry, Michael. Paris, 2004  
Brend, Barbara. *Journal of the Royal Asiatic Society*, 17 i (2007), pp.64-68 (E)

MADDE YATIRILANDIKTAN  
SONRA GELEN DOKÜMAN

R74 Bihzad: master of Persian painting / Bahari, Ebadollah. London & New York, 1996  
Canby, S.[R.]. *Bulletin of the School of Oriental and African Studies*, 61 iii (1998), pp.555-556 (E)  
Hyman, Anthony. *Central Asian Survey*, 17 ii (1998), pp.356-357 (E)  
Roxburgh, D.J. *Iranian Studies*, 32 i (1999), pp.175-177 (E)  
Khalidi, Omar. *MELA Notes*, 65-66 (1997-98), pp.77-78 (E) Also online at [http:// www.lib.umich.edu/libhome/ Area.Programs/Near.East/MELANotesIntro.html](http://www.lib.umich.edu/libhome/Area.Programs/Near.East/MELANotesIntro.html)  
Simpson, Marianna Shreve. *Middle East Studies Association Bulletin*, 32 i (1998), pp.45-46 (E)  
Malik, Ayyub. *Muslim World Book Review*, 18 ii (1998), pp.53-55 (E)  
Richard, Francis. *Studia Islamica*, 89 (1999), pp.197-199 (F)  
Barrucand, Marianne. *Welt des Orients*, 31 / 2000-2001 (2001), pp.273-274 (F)

BİHZAD

16 MART 1992

04166 ANAND, Mulk Raj. Bihzad: an album. *Marg* 30 ii (1977) pp. 28-50.

BİHZAD

04167 ANAND, Mulk Raj. Bihzad: an album.  
*Persian painting, fifteenth century*. New Delhi,  
1977, pp. 28-50.

16 MART 1982

Bihzād

2668 LENTZ, T.W. Changing worlds: Bihzad and the  
new painting. *Persian masters: five centuries of  
painting*. Ed. S.R. Canby. Bombay: Marg, 1990,  
pp. 39-54.

BIHZAD

12 OCAK 1994

13 ARALIK 1991

2. Arnold, Sir T. W.: *Mirzā Muḥammad Ḥaydar Dughlāt on the Herāt  
School of Painters*. BSOS V, 1928/30, 671—674.  
Übersetzung eines Abschnittes des *Ta'riḫ-i- Rashīdī* (E. BROWNE,  
*A History of Persian Literature under Tartar Dominion* (A.D. 1265—1502)  
362, 364, 392), über einige Persische Maler in Herāt. H. G.  
3. — — *Bihzād and his paintings in the Zafar-Nāmah MS.* 20 pp. 14 plates  
Quaritch. o. J.  
J. V. S. W. JRAS 1930, 916—918.

- Bihzad  
- Haydar Mirza

BIHZAD  
- BEHZAD BES

04231 ROBINSON, B.W. Bihzad and his school:  
the materials. *Marg* 30 ii (1977) pp. 51-75.

04232 ROBINSON, B.W. Bihzad and his school:  
the materials. *Persian painting, fifteenth century*.  
New Delhi, 1977, pp. 51-75.

- BİLİM TARİHİ  
- BEHZAD

836. HERRMANN, Gottfried. "Zur Biographie des persischen Malers Kamal ad-Din Bihzad". *Archaeologische Mitteilungen aus Iran* 23 (1990) pp. 261-272.

La principale nouveauté que révèle G.H. dans son article est que le document concernant l'un des moments décisifs de la vie de Behzâd — son "Brevet" le nommant à la tête de la bibliothèque de Shâh Esma'îl — a en fait une date fictive. Pour le démontrer, l'A. analyse tous les documents contenus dans le recueil *Nâme-ye nâmi* de Kh'ândamir (dont il existe plusieurs copies) et constate que sur les 29 documents, 25 sont datés de 928/1522, et à des jours fort rapprochés; ce dernier facteur invite à croire que les divers événements décrits (victoires, nominations à divers postes) ne portent qu'une date à valeur de modèle. En effet, il ne faut pas oublier, comme le rappelle l'auteur, l'habitude de collectionner des documents destinés à servir de modèle aux *monshi*, et dans lequel les personnages cités peuvent être remplacés par un *folân* quelconque suivant la circonstance. G.H. poursuit en donnant quelques précisions sur la carrière de Behzâd, depuis sa jeunesse à Hérat, aux côtés de Mir 'Ali Shir Navâ'i, puis à la cour de Hoseyn Bâyqarâ et signale la présence de Tahmâsp à Hérat de 1516 à 1522; cependant, l'A. précise qu'il n'est pas sûr que Behzâd ait accompagné Tahmâsp à son retour. Ce qui paraît établi, en revanche, c'est sa présence à la cour de Tahmâsp en 1524-1525. Si l'on considère que Behzâd est le plus connu des peintres iraniens, on constatera que sa vie (et que dire de son œuvre!) est encore bien mal connue.

Y.P.

MAHDI ALI SHAHIN  
SONRA GELEN DOĞRUMAN

Abstracta Iranica (Suppl. Studia Iranica),

c. 15-16, 1992-1993, Tehran 1997. p. 202-203

18 APRIL 1997

1. The Bahram Mirza album is discussed in Stuart C. Welch, *A King's Book of Kings* (New York, 1972), p. 16; a far more thorough discussion appears in Martin B. Dickson and Stuart C. Welch, *The Houghton Shahnameh* (Cambridge, Mass., 1981; see index to vol. 1).
2. For additional information on Bihzad, see cat. no. 20, which appears also to have belonged to the Bahram Mirza album and to have been likewise inscribed by Dust Muhammad.
3. The *Ta'rikh-i Rashidi*, trans. T. W. Arnold, in Laurence Binyon, J. V. S. Wilkinson, and Basil Gray, *Persian Miniature Painting* (London, 1933), pp. 189-91.

PUBLISHED: Armenag Sakisian, *La Miniature persane* (Paris and Brussels, 1929), pl. 75, fig. 134; Anthony Welch, *Collection*, vol. 3, Ir. M. 64.

## 20 / Portrait of Hatifi

By Bihzad

Iran; 1511-1521

Page: H. 11.8 cm., W. 7.7 cm.

Miniature: H. 9.4 cm., W. 6 cm.

"A portrait of Maulana 'Abdullah Hatifi. The work of Master Bihzad." This inscription above and below the painting was written about 1546 by the Safavid painter-calligrapher Dust Muhammad, who chose to include this tiny portrait in the great album he put together for Bahram Mirza, the brother of Shah Tahmasp.<sup>1</sup> It supplies crucial information, and there seems no reason to doubt its authenticity.

Hatifi was the son of the sister of Jami, the mystical poet who enjoyed the patronage of Sultan Husayn Bayqara in late fifteenth-century Herat. Though less famed than his uncle, Hatifi enjoyed a considerable reputation. He was the author of a *Timurnamah* (an epic celebrating the exploits of Tamerlane), which he tactfully composed for his Timurid patron, Sultan Husayn, and also of several other long poems on traditional themes. A Shi'a Muslim, Hatifi was visited in 1511 by the first Safavid shah, Isma'il, who had conquered Herat and the province of Khurasan. On that occasion the poet recited a thousand-line panegyric on his new king, and it is likely that the present portrait commemorates the event. The turban he wears in this portrait includes the characteristic baton of the Safavids, presumably donned by the poet to proclaim his allegiance.

Bihzad was probably born about the middle of the fifteenth century in or near Herat, and his talent was recognized early. His initial patron appears to have been Mir 'Ali Shir Nawa'i, the great poet and *vazir* of Sultan Husayn Bayqara, but by 1485 he was receiving commissions from the sultan himself. He continued in Timurid service until 1507, when Herat was conquered by the Uzbeks, for whose leader, Shaybani Khan, he presumably worked until the city fell to the Safavids in 1510. The future Shah Tahmasp was appointed nominal governor of the city in 1516, when he was not quite two years old; he returned to the Safavid capital at Tabriz in 1522 accom-

16 MUSEUM 1981  
 MAHMOUD K. HANJIRIAN  
 SONIA B. B. DOKHAN



Anthony Welch and Stuart Cary Welch

Arts of the Islamic Book

Ithaca, 1982

S. 67-68

ON 59226

the *Īwān-i Madā'in* ('the Portico of Ctesiphon'), *Jang-i Rustam wa Dīv-i safid* ('the Battle of Rustam and the White Demon'), *Shab-i Hāfiz* ('the Night of Hāfiz'), *Bimār-i 'ishq* ('Lovesick'), and the unfinished *Fath-i Bābil* ('the Conquest of Babylon'). Among his other works are eight illustrations for a copy of Nizāmī's *Khamsa*, signed 'Husayn', which was sold in England (Bihzād, 28; Mīrbahā, 100, 117; Yarshater, 341). He also executed fifty miniatures for the *Rubā'īyyāt* of 'Umar Khayyām, which was published in 1348 Sh./1969 (Bihzād, 28; Dānishwar, 18; 'Ustād', 18; Isfandiyārī, 169–173). He customarily signed his works 'Bihzād' or 'Bihzād Mīniyātūr', but a large number of his works are unsigned.

Between 1325 Sh./1946 and the end of his life, exhibitions of Bihzād's art were held in many Iranian cities as well as in Paris, New York, Washington, Brussels, Warsaw, Prague, India and Japan (Mīrbahā, 11, 13, 137; Nāširpūr, 64; 'Tāzah-hā', no. 2, p. 46, *ibid.*, no. 3, 48; 'Yik hunarmand', 59).

Bihzād was an artist who attained fame in his own lifetime, and was extolled and written about by a number of other artists, art historians and art lovers. One of these was Jean Cocteau, who praised his draughtsmanship and use of colour. In a poem, the poet laureate Taqī Bahār compared Bihzād to artists such as Kamāl al-Dīn Bihzād, Riḍā 'Abbāsī, Mānī and the likes of Rafael, elevating his skills over these masters and eulogising his expressiveness and refined use of line and colour. Jalāl al-Dīn Humā'ī also wrote a poem in praise of Bihzād's stylistic innovations, masterly use of colour, expressiveness and breaking the mould of Mughal painting ('Mathnawī', 17; see also Dashtī, 11–13). In an article following a brief review of an exhibition of Bihzād's work in New York, which included his illustrations for 'Umar Khayyām's *Rubā'īyyāt*, Richard Ettinghausen refers to the artist's stylistic innovations with respect to figurative portraiture and expressions, observance of perspective, and juxtaposition of the real and the imaginary which the artist accomplished with

a refined and unique palette ('Tāzah-hā', no. 2, pp. 46–47).

#### BIBLIOGRAPHY

- Bihzād, Husayn, 'Man 'aqida dāram kih mā hamih chiz dārim', *Talāsh*, 9 (1347 Sh./1968), pp. 25–28; Dānishwar, Sīmīn, 'Ustād Husayn Bihzād wa āthār-i ū', *Naqsh wa nigār*, 1 (1334 Sh./1955), pp. 14–20; Dashtī, 'Alī, 'Maqāla', in *Husayn Bihzād* (Tehran, n.d.), pp. 11–13; Humā'ī, Jalāl al-Dīn, *Tārīkh-i Isfahān: hunar wa hunarmandān*, ed. Māhdukht-bānū Humā'ī (Tehran, 1375 Sh./1996); *idem*, 'Mathnawī', in *Husayn Bihzād* (Tehran, n.d.), p. 17; Isfandiyārī, Husayn 'Alī, 'Nukhustīn didār bā Bihzād', in *Khātirāt-i siyāsī wa tārīkhī* (Tehran, 1362 Sh./1983), pp. 159–173; Mīrbahā, Abū al-Faḍl, *Sharḥ-i al-fawā'id Ustād Husayn Bihzād* (Tehran, 1350 Sh./1971); Muṭī, 'Alī, 'Tawḍīḥ', in *Khātirāt wa asnād*, ed. Sayf Allāh Waḥid Niyā (Tehran, 1364 Sh./1985), pp. 237–240; Nāširpūr, Muḥammad, *Zindagī wa āthār-i Ustād Husayn Bihzād mīniyātūr* (Tehran, 1377 Sh./1998); 'Sā'atī bā Ustād', *Hunar wa mardum*, 24 (1344 Sh./1965), pp. 41–44; 'Tāzah-hā-yi hunarī', *Naqsh wa nigār*, 2 (1335 Sh./1956), pp. 46–47 and no. 3 (1336 Sh./1957), p. 48; 'Ustād Husayn Bihzād', *Hunar wa mardum*, 70 (1347 Sh./1968), pp. 14–19; Yarshater, Ehsan, 'Namāyishgāh-hā-yi Bahār', *Sukhan* (1333 Sh./1954), pp. 337–343; 'Yik hunarmand 'ālī-maqām', *Yaghmā*, 7, 2 (1333 Sh./1954), p. 59.

FARIBA EFTEKHAR  
TR. KEVEN BROWN

Bihzād, Kamāl al-Dīn d. ca. 942/1535, is arguably the most famous of all Persian painters. He attained the peak of his fame in his craft in Herat during the reign of the last Tīmūrid princeling, Sulṭān Husayn Bāyqarā (r. 873–911/1469–1506). Bihzād is often compared to Mānī, the founder of the religion of Manichaeism in the 3rd century CE, one of whose holy books, the *Aržang*, contains paintings popularly attributed to him. Bihzād's style is synonymous with the best illustration, lustrous colouring and minutely naturalistic painting of the late Tīmūrid period. Despite his fame, information about his life is relatively scarce, lacking in concrete detail and sometimes contradictory. While numerous illustrated manuscripts and albums of paintings have been attributed to this great master, and it has been stated that

equal status. Such a reform implies more than the recognition of Oriental cultures within the old, linear, Euro-centric structure of historiography. Typically, although Europe between the fall of Rome and the age of exploration was not a dominant force, our children continue to learn the history of Europe as the dominant thread throughout. Equally deceiving is the chronological organization of textbooks patterned after the European development (Ancient; Medieval; Modern). Matters are made worse by placing the Mediterranean basin of the Americas into the centre of maps, and by using the 'rise and fall' model for every other than the Occidental civilization. Thus, Western people reconstructed history as a story admirably suiting themselves. 'Third World' cultures, including Islam, tend to be the victim of this process.

With the book under review, first introduced in 1994 during a 'World History Conference' held at Buena Park, CA, the Council on Islamic Education is trying to change that situation, at least in some American classrooms. This aim is pursued through a presentation of Islamic sources, a discussion of the ground rules for teaching religion, and outlines for the formulation of Islamic doctrine and history.

With the same aim, but a different strategy, the late Prof. Abdoljavad Falaturi carried through a 'textbook project' in Germany, culminating in a booklet with precise language to be used for Islamic issues (*Der Islam im Unterricht*, Braunschweig, 1991). In so doing, Falaturi counted on the laziness of textbook authors.

Not so Susan Douglass. She rather counts on the professional ethics of fiercely independent American textbook authors. Therefore, except for some precise formulations on the Qur'ān, *Sunna*, *Shari'a*, *Aqida*, and *Fiqh* (pp.110–15) she relies on raising the general awareness of writers. She actually limits herself to proposing Outlines together with Modules (e.g. on urbanization) and Snapshots (e.g. on mosques) for the presentation of Islamic history from 'Abraham's migration' to 'Muslim minorities in Europe and the Americas' (pp.146–92). In the course of it, warn-posts are set up in connection with issues, or terms, like 'Muhammadanism', *Jihād*, the role of Muslim women, and the use of illustrations. She warns in particular against equating Islam and Muslim society, a Western habit not applied to any other Oriental religion. The book also provides 31 pages on source materials, including Videos and Islamic computer software.

The author and her sponsors are likely to run into two major difficulties: firstly, many well-meaning Western schoolbook writers believe themselves to be neutral and fair when applying their totally secular viewpoints. Consequently, they may continue to describe Islam as 'developing' out of specific circumstances, as a 'useful' religion, with a book 'written' by Muḥammad – all such categories being anathemas for Muslims. Secondly, in spite of lacking precise language, textbook publishers may consult the Council on Islamic Education only when it is virtually too late. The textbook might then pass on to another Council – the Council on American-Islamic Relations (CAIR) – a failed drafting issue having become a civil-rights issue, once more.

Istanbul, Turkey

Murad Wilfried Hofmann

## Literature, Art and Architecture

**BIHZAD: MASTER OF PERSIAN PAINTINGS.** By Ebadollah Bahari. I.B. Tauris, London, 1996. Pp.272. ISBN 1-85043-966-4 (HB).

Anyone remotely conversant with Persian paintings will have no difficulty recalling the legendary names of Mani and Bihzād in the same breath even though 12 centuries separate the work of the two great artists. Mānī the *muṣavvir*, as well as the myth, is known to have been a third-century Sassanian master painter who lived between 216–74 BC. He was also the founding prophet of the Manichian religion and used his artistic work as a vital part of the new faith by proclaiming fine and colourful illustrations of holy books as one of its main doctrines. No examples of his actual work have ever been known to exist, but the myth of his book *Artang* or *Arjang* still remains ingrained in the Iranian consciousness and many famous Persian poets and writers – Firdawsī (tenth century), Sa'dī (thirteenth century) and Ḥāfiz (fourteenth century) later alluded to it in their verse as an eminent example of Persian artistic and visual imagery.

After the Muslim conquest of Iran in 638 BC, Persian paintings continued to be considerably influenced by earlier Sassanian traditions but, under the Islamic influence, the emphasis shifted from the representation and image making of animate subjects to stylized geometric designs and calligraphy applied to illuminate copies of the Qur'ān and other manuscripts. After the Mongol invasion of Iran and the end of the Caliphate in Baghdad in 1258, although this attitude relaxed a little, many artists continued to consciously eschew the exact portrayal of human beings and animate subjects. To avoid absolute realism, artists disregarded the rules of perspective, and shade and shadow to create a composition conceived in the mind rather than that pictorially seen by the human eye. It was for this reason that, regardless of the comparative position and distance between the elements in the painting and their lighting, various objects of the composition were presented in one plane to convey their best and most appropriate conceptual form. The result of this approach is frequently seen in many paintings where carpets or floor tiles are painted in their exact and true vertical perspective rather than their actual horizontal position.

Kamāl al-Dīn Bihzād (1460–1535) was one of the few artists who gained great respect and fame in his own lifetime. He was variously referred to as *Mānī-i thānī* – the second Mani; *sar amad-i musavviran* – the first among the artists; *qudvat al-muṣavvirin* – the archetype for artists; or to give him his rather lengthy title: *afzal al-muta'akhirin fi fanni al-taṣwīr, qudwat al-mutaqaddimin fi'l-tadhib w'al-tahrir nādir al-aṣr Kamāl al-Dīn Bihzād* – the leader of past-masters and a model for his contemporaries in illustration and illumination, the rarity of the age, Kamāl al-Dīn Bihzād.

At first working in the highly sophisticated cultural atmosphere in Herat, and later in Tabriz, Bihzād flourished during the golden period of artistic achievement in the late Timurid and early Safavid dynasties. In Herat, he enjoyed the patronage of Sulṭān Ḥusayn Bayqara and his equally enlightened



by the Calouste Gulbenkian Foundation. There are 36 articles (mainly in English but with French, German and Italian contributions), notes, a short opening address by Association president Michael Stone, and a select index by Claude E. Cox.

As with most such collections, there is catering for a variety of scholarly tastes, ranging from the dawn of Armenian history (A. Kossian's 'The end of the Hittite empire', 35-8), through studies touching on philology, linguistics, literature or more recent history, to a rather philosophical disquisition by Boghos Levon Zekian on the dating of Armenian culture's entry into the modern age (pp. 323-54). The suggested periodizations are: gestation, c. 1510-1630; ascent of Armenian capitalism, c. 1630-1700; humanism 1700-1840; final awakening (a 75-year period associated with the rise of a new literary language). The last paper is Dickran Kouymjian's response to Zekian, with the suggestion that the evolution from 1400 to 1550 of the wealthy merchants and traders (the so-called *khodjas*) into an active middle class should not be under-valued in this process.

Andrzej Pisowicz (pp. 215-30) revisits the thorny and much discussed problem of the shifts manifested in the post-classical diversification of articulation for plosives and affricates across the dialects. Rejecting the term 'voiced aspirate' in favour of 'murmured' or 'breathy voiced' consonant, he queries the accuracy of some of the descriptions of modern dialectal pronunciation, introduces the concept of Voice Onset Time (VOT) into his description of the diverse changes in articulation, and detects the causes of the whole panoply of consonant-shifts 'in the specific character of affricates reluctant to assume aspiration as their distinctive feature. It is due to the fricative element of an affricate which is hardly compatible with a following aspiration. Aspirated spirants are extremely rare' (p. 219). Bert Vaux (pp. 231-48) then goes on to include VOT in his analysis of the phonology of voiced aspirates in the New Julfa dialect, arguing that a phonetic 'model which incorporates independently motivated theories of contour segments [Donca Steriade, 'Segments, contours, and clusters', UCLA MS, 1992; Juliette Blevins, *International Journal of American Linguistics*, 59/3, 1993, 237-79] and constraints and repairs [Andrea Calabrese, *Linguistic Theory*, 1995] enables us to account for the range of synchronic and diachronic laryngeal phenomena attested' (p. 248).

A brief paper that I found particularly appealing was Paola Pontani's investigation of the extent to which evidence suggests that translators of the Hellenistic School might have utilized Greek lexicons (e.g. Hesychius, the Suidas, and Pollux's *Onomasticon*) in their work; the translation of the Philonic *De Abrahamo* provides the source. The intriguing evidence is exemplified by the synthetic translation of the Greek *γελοία* 'laughable' as *գծաղու արծանիպն* 'worthy արծանի of laughter ծաղիլ', which seems to be calqued on Suidas' *γελωτος ἄλιον*, in preference to the perfectly adequate analytic translation-equivalent *ծաղրական*.

Apart from noting that typos were detected

in all of the scripts employed in the work, I have two technical complaints. There is surprisingly no list of origins or academic affiliations for the authors, which is annoying when knowledge of a writer's background (American-based Western Armenian speaker vs Eastern Armenian speaker from Transcaucasia, let us say, for sake of argument) might have helped to contextualize the views being expressed. And 361 pages of text are accompanied by 66 pages of notes, incorporating for five authors (Valentina Calzolari, Dora Sakayan, Pisowicz, Vaux and Stone) what to my mind is the only sensible way of presenting bibliographical information, namely by a once-and-for-all list of works referred to in the article. This should become the universally accepted method of presenting such information. Then, in order to avoid possible repetition across individual lists appended to each chapter of collections such as this, a combined bibliography could be compiled by the editor to stand at the end of the volume as a whole. The folly of adopting the (sadly popular) practice of assigning its own footnote to each reference and of coupling this with the annoying practice of placing footnotes not at the foot of each page (or even at the end of each chapter) but at the end of the entire volume manifests itself especially in S. Peter Cowe's discussion of metaphor for the spiritual life in Eliše's *Armenian War*—an 8-page article has no fewer than 103 notes running across four pages of their own (pp. 377-80), requiring an eye-straining and spine-splitting (sc. of the book!) attempt almost simultaneously to read two widely separated sections of a substantial volume.

B. G. HEWITT

KOMITAS: *Armenian sacred and folk music. Translated by Edward Gulbekian*. 192 pp. Richmond, Surrey: Curzon, 1998. £40.

A major figure in the history of Armenian music, Komitas (1869-1935) is revered as a composer, teacher and inspiration to the Armenian diaspora. He was also an important collector and scholar of folk song, and in the field of sacred music is known not only for his creative work but also for his pioneer attempts to transcribe *khaz* notation.

Unfortunately, the one brief polemical note on this topic included in the present publication is something of an embarrassment, and the remaining material, which consists of articles that appeared between 1894 and 1914, is decidedly uneven. This may be partly because of the curious English of the translator (and the laxity of the subeditor, if there was one), so that in the article on Hambardzoum (Hamparsum), for example, the rhythmic cycles of Turkish music are referred to quite inaccurately as 'tempo names' and the quaint reason given for the introduction of notation is 'to preserve the spiritual songs spoiled' (rather than, presumably, from being spoiled). Elsewhere we are given the obscure information that 'The rhythm must not be disturbed pointlessly, without contravening its mistaken structure' (p. 127) or misinformed that 'All

Eastern melodies end on the fourth or the tonic or on the second degree, the second' (p. 136). It is generally a relief to turn to the author's own German, but even here (p. 148) we are told (a) that word accent in Armenian is always on the final syllable and (b) that it isn't. Technical matters are sometimes presented in a manner that hardly facilitates understanding for the uninitiated (see e.g. pp. 166-7). Particularly bizarre is the (wholly non-technical) argument put forward in 'The church melodies of the Armenians' for a fifth-century origin, on the grounds that some melodies are traditionally attributed to Movses Khorenats'i and that either the fact of the attribution is proof of an original fifth-century version, even if not by him, or (!) things created later are popularly attributed to the Holy Fathers of the fifth century.

An escape from such Alice-in-Wonderland logic is provided by the somewhat dated but rather more interesting articles on folk song. These give something of the flavour of early collecting in their narrative immediacy and infectious enthusiasm; they are interesting both for ethnographic detail and for their insistence on the creativity of folk traditions as manifested in song variations. In the most complex and ambitious article in this group, 'The "plough song" of Lōfi in the style of the village of Vardablour', the descriptive material is fascinating, and a welcome contrast in its emphasis on spontaneity to the relentless enumeration that passes for analysis.

Nevertheless, it would be difficult to argue that the volume as a whole, although of historical interest and undoubtedly a well-intentioned act of piety, is likely to do much to enhance, or establish, the reputation of Komitas among ethnomusicologists generally. He may well have been, as the introduction points out, of the generation of Hornbostel, but on this showing not quite of comparable scholarly stature.

O. WRIGHT

EBADOLLAH BAHARI: *Bihzad: master of Persian painting*. 272 pp. London: Taurus Publishers, 1997. £65.

This lavishly illustrated monograph on the paragon of late fifteenth-century Timurid painting, Kamāl al-Dīn Bihzād, is an ambitious attempt to present all the known works by the artist and to discuss him in the context of Timurid and Safavid Iran. In seven chapters and two appendices Dr Bahari sets out 'to define the different periods of Bihzād's life and work. The introduction begins with the mention of Luristan cave paintings and objects from 4000 B.C. and moves on through Iranian history to the Arab conquest and a discussion of the prohibition of images. At this point, the second page of the introduction, one might wonder what kind of book this is and who its readers were meant to be. For those who have some knowledge of Bihzād and his work, this compressed history of Iranian art is a bit beside the point and for people new to the subject it suggests connections over millennia that require far more analysis than a two-page précis offers.

Similarly, a review of Persian painting from the Mongol period to the second half of the fifteenth century fluctuates between general but unprovable statements about the Manichaean roots of Persian painting and a useful discussion of texts referring to fourteenth- and fifteenth-century Iranian artists.

The Manichaean canard raises questions concerning bibliography which are prevalent throughout the book. Bahari quotes a 1938 chapter by Louis Massignon from the *Survey of Persian art* concerning the impact of Manichaean painting of the eighth ninth century on Persian painting of the fourteenth century but makes no reference to the large body of research on Manichaean painting published in the last 60 years. Likewise, it is puzzling that the list of publications in which paintings from the Mongol or Demotte *Shāhnāma* are listed excludes Oleg Grabar and Sheila Blair's *Epic images and contemporary history: the illustrations of the Great Mongol Shāhnāma* (Chicago, 1980), where all the known illustrations appear, and more recent articles by Robert Hillenbrand and Abolala Soudavar.

Coming so early in the book, these lapses shake the reader's confidence in the author's mastery of the scholarly apparatus. In the same vein, the use of footnotes to state where figures illustrated in this book have been published previously is superfluous. Moreover, references are often but not always noted parenthetically in the body of the book's text rather than in footnotes. These seeming quibbles are manifestations of a more serious structural problem that runs through the book.

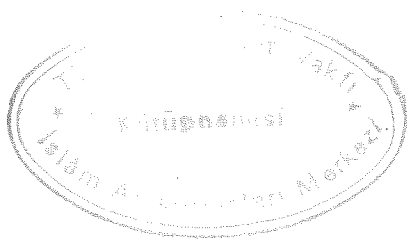
Chapters iii to vii, devoted to Bihzād's *œuvre* and legacy, begin with a discussion of the artist in the period covered by the chapter, followed by the works in question which are listed and described. Although this organization of the material resembles the form of a *catalogue raisonné*, the 'entries' include no systematic references to previous publication or discussion of the works. The works are described, whether or not they are illustrated, and often their attribution to Bihzād is justified by noting compositional elements that the author characterizes as 'Bihzadian'. Rarely, if ever, does Bahari zero in on a specific detail, magnify it and compare it with similar or identical details in other works attributed to Bihzād. Such methodology is not novel. One need look no further than Abolala Soudavar's *Art of the Persian courts* (Houston, 1992) to understand the effectiveness of such an approach when the primary question about a group of works is one of authenticity.

A book such as this drives home the continuing importance of connoisseurship in the study of Persian painting. The only signed and dated works universally accepted by scholars as by the hand of Bihzād are his five illustrations to the 1488 *Bustān* of Sa'di in the General Egyptian Book Organization, Cairo. While Bahari provides an interesting interpretation of the symbolic meaning of these illustrations, he would have greatly strengthened his arguments for attributing other works to Bihzād had he vigorously analysed the style of these paintings and applied his findings to the body of works thought to be by Bihzād.

While Bahari mentions the most startling of



Bihrad, Kemaleddin



## تأثیر نبر کمال الدین به بند

### در صفحات موصو نسخه های خطی دوران شاه اسمعیل اول

دکتر عیسی بهنام  
استاد دانشگاه تهران

مستقر شدند و فراغتی از آدم کشی پیدا کردند کتاب های ما را باز کردند و چشمشان به جفحات زیبای آن افتاد و علاقمند به هنر نقاشی شدند و هنرمندان را طلبیدند و با آنها مهربانی کردند و به آنها پول دادند تا برایشان کار کنند و بنابراین نامی از آنها بیادگار ماند. تیمور امر کرد تمام هنرمندان به سمرقند بروند تا پایتخت کشورش را رونقی بخشند.

شاهرخ پسر تیمور مردی مذهبی بود و میترسید اگر نقاشان را تشویق کند در آتش جهنم بسوزد ولی پسرانش مانند بایسنغر و سلطان اسکندر و سلطان ابراهیم که بیشتر ایام خود را در شیراز یا اصفهان و گاهی نیز در هرات گذراندند دلباخته صفحات زیبای نقاشی ایران بودند و به نام آنها شاهکارهای هنری فوق العاده ای بوجود آمد که یکی از آنها همین شاهنامه بایسنگری است که در کتابخانه گلستان است و میگویند مدتی است با مخارج زیاد و به بهترین نحوی در ایران چاپ شده و معلوم نیست به چه سبب منتشر نمیشود.

بنابراین ممکن است شما هم مانند من این اعتقاد را کسب کنید که هنر ایران کار خود را در پیش گرفته بود و فنون آن از پدر به پسر سپرده میشد و کاری به آمدن چنگیز و تیمور نداشت، بطوری که قرن نهم هجری که مصادف با حکومت اولاد تیمور در هرات و شیراز و اصفهان است شاهکارهای هنری فوق العاده ای از هنر ساختمان و کاشی سازی و نقاشی و غیره بوجود آمد که مقدمه ای برای ظهور عصر طلایی هنر صفوی است.

شاه اسمعیل و شاه طهماسب چه سهمی در تکمیل هنر ایران در دوران صفوی داشتند؟  
شهر تبریز در زمان شاه طهماسب چندین بار بوسیله لشکریان

با روی کار آمدن دودمان صفوی مقدمات استقلال واقعی و وحدت ایران پس از قرن ها ملوک الطوائفی آغاز میشود. عصر طلایی هنر ایران نیز مقارن حکومت همین دودمان است. ما میخواهیم در این مقاله سبب پیشرفت فوق العاده هنر ایران در این دوره را جستجو نماییم.

واقعاً به چه سبب هنر ایران در دوران صفوی موفق به پیشرفت های فوق العاده شد؟ شاه اسمعیل تقریباً تمام مدت عمر خود را در جنگ با دشمنان ایران گذراند. این گونه کارهای فرهنگی و هنری معمولاً بوسیله پادشاهانی میتواند انجام گیرد که گرفتاری لشکر کشی و جنگ و جدال با همسایگان را نداشته باشند.

با این حال ما می بینیم که در زمان شاه اسمعیل و پسرش شاه طهماسب هنر ایران خصوصاً هنر نقاشی صفحات نسخ خطی پیشرفت فوق العاده کرده است.

مانند این است که در کشور ما هنر حساب خودش را از سیاست جدا کرده بوده است. مثلاً سلطان احمد جلایر تمام عمر خود را به کشمکش با رقبایش گذراند و میتوان گفت روزی با خیال راحت بسر نبرد و با این حال به نام او نسخه هایی از کتب مصور موجود است که صفحات آن شاهکارهایی از هنر ایران اند.

دانشمندان خارجی و ایرانی همگی اعتقاد دارند که هنر نقاشی در ایران در نتیجه آمدن لشکریان مغول رواج یافت. چیزی از این ناصحیح تر ممکن نیست گفته شود زیرا اگر لشکریان مغول نقاش بودند به جنگ و خونریزی نمی پرداختند. بدون شك امرای ایلخانان وقتی روی تخت های پادشاهی

هنر و مردم

sayi: 66 (1347/1968)

Tahran, s. 2-7.

16 MAY 1996

MADE IN TURKEY  
SUNAT  
SUNAT

# نامه‌ای از کمال الدین به پادشاه صفوی

حسین میرجعفری  
استادیار تاریخ دانشگاه اصفهان

بهباد یاد میکند. جهانگیر پادشاه کورکانی هند نیز در توزک خود مینویسد خلیل میرزا نامی موفق به کشف نبوغ هنری بهباد شده و فن نقاشی را بوی یاد داد.<sup>۱</sup>

بعد از انقراض سلسله تیموری، بهباد برای سلطان فاتح ازبک یعنی شیبانی خان (شیبک خان) کار میکرده و تا سال ۹۱۶ هـ (۱۵۱۰ م) که شهر هرات بتصرف شاه اسماعیل درآمد در این شهر بسر برده و به نقاشی و صورتگری اشتغال داشته است. پس از فتح هرات پادشاه صفوی وی را به تبریز برده و در این شهر بود که بهباد شهرت عالمگیری برای خود کسب نمود. و در خدمت این پادشاه به منتهی درجه ازبزرگی و سربلندی رسید تا جائیکه مقام و منزلت وی را هیچ نقاشی در تاریخ اسلامی نتوانست بدست آورد.

بابر پادشاه تیموری هند از ظرافت کار استاد سخت در شگفت مانده و در حق او گفته است: «بهباد بزرگترین و عظیم‌ترین نقاشان است». مورخ بزرگ غیاث الدین بن هماد الدین مشهور به خواندمیر<sup>۲</sup> که از دوستان صمیمی بهباد بوده و در مورد وی مینویسد:

«استاد کمال الدین بهباد مظهر بدایع صور است و مظهر نوادر هنر قلم مانی رقمش ناسخ آثار مصوران عالم و بنان معجز شیمش ماحی تصویرات هنروران بنی آدم. بیت: موی قلمش ز اوستادی جان داده بصورت جمادی جناب استادی بیمن تربیت و حسن رعایت امیر نظام الدین

در آرشو موزه توپ قابوسرای شهر استانبول نامه‌ای از استاد بهباد بشماره ۳۰۸۰ موجود است که عکس آن ضمیمه این مقاله است در فهرست آرشو مذکور در توضیح نامه این جمله را قید نموده اند «نامه بهباد رسام شاه اسماعیل در خصوص درخواست حق الزحمه‌ای که در مورد نقاشی شاهنامه باو وعده داده شده بود». بهباد در نامه بدون تاریخ خویش قید نموده که نامه را بکدام یک از پادشاهان نوشته است. لیکن از فحوای نامه چنین استنباط میگردد که استاد موقع تحریر مکتوب خویش در سن کهولت بوده و نامه وی قطعاً خطاب به مؤسس سلسله صفوی یعنی شاه اسماعیل اول و یادمین پادشاه صفوی شاه طهماسب اول بوده است.

نگارنده پس از ذکر شرح احوال مختصر زندگانی استاد بهباد نظر خویش را در این زمینه بیان خواهد داشت. باینکه در بعضی از کتب، تاریخ تولد بهباد سال ۸۴۰ هجری (۱۴۴۰ میلادی) ذکر شده لیکن از شواهد و قرائن چنین پیدا است که نامبرده در نیمه دوم قرن نهم حدود سال ۸۶۰ در هرات متولد شده و در آن شهر نشو و نما یافته است، بهباد در ابتدای امر مورد لطف و توجه سلطان حسین بایقرا ۹۱۲ - ۸۷۳ هـ (۱۵۰۶ - ۱۴۶۸ م) پادشاه دانش‌دوست و هنرپرور سلسله تیموری و وزیر دانشمندان میرعلیشیر نوائی که خود شاعر و موسیقیدان و نقاش بود قرار گرفت، بدرستی روشن نیست که بهباد خود فن نقاشی را از چه کسی فرا گرفته است، از آثار دو هنرمند دیگر این دوره یعنی دوست محمد و حیدر میرزا چنین معلوم میگردد که مردی از اهالی هرات بنام امیر روح‌الله مشهور به میرک نقاش، بهباد را به شاگردی خویش برگزیده و هنر نقاشی را بوی آموخته است. مصطفی عالی مورخ ترک در کتاب خویش<sup>۳</sup> از شخصی بنام پیر سید احمد تبریزی بعنوان معلم

۱ - مناقب هنروران، چاپ استانبول ۱۹۲۶.

۲ - دائرة المعارف اسلامی، چاپ استانبول جلد ۲ صفحه ۶۰۵.

۳ - کتاب حبیب‌السیر فی اخبار افراد بشر، چاپ کتابخانه خیام

۱۳۳۳ تهران جلد ۴ ص ۳۶۲.



MADE IN TURKEY  
SUNRA GELİŞİM KURUMU

16 MAYIS 1996

# NAKKAŞ BEHZÂD ÇELEBİ'YE DAİR

M. KEMAL ÖZERGİN

I.

XVII. Yüzyılın ilk yarısı içinde İstanbul'da yaşamış ve çağının ileri gelen bir musavviri (ressam) olarak tanınmış Nakkaş Behzâd Çelebi, ne yazık ki, sonraki yüzyıllarda unutulmuş ve günümüzde de eserleri görülemediği için Türk sanat tarihindeki asıl yerini alamamıştır. Halbuki bize kadar ulaşan bilgilerden onun, Türk resim tarihinin genç yaşında ölmüş, dikkate değer bir sanatçısı olduğunu anlıyoruz.

Nakkaş Behzâd Çelebi'nin kimliğinden ve sanatından söz açan bir kaç eser (1) varsa da, bunlar incelemelerini derinleştirmedikleri ve üstelik tek kaynakları olan Evliyâ Çelebi'nin karışık cümlelerine kapıldıkları için, onu Müverrih Solak-zâde Mehmed Hemdemî Çelebi (Ölm. 1657-58)'nin kişiliği ile karıştırmaktan kurtulamamışlardır (2).

Nakkaş Behzâd Çelebi hakkında bildiklerimiz, onun hayatı ve sanatı üzerinde etraflı inceleme yapılabilmesine yeterli değildir. Elimizde onun hakkındaki bilgi veren, şimdilik sadece iki kaynak bulunuyor. İkisi de çağında ve ona yakın yazılmış olan bu kaynakların haberlerini burada bütün ayrıntıları ile görelim.

İlk kaynağımız, on ciltlik eşsiz eseri ile çağının başlıbaşına bir bilgi hazinesi olan Evliyâ Çelebi (1611-1682?)'dir. Onun, "Seyâhat-nâme" adı ile tanınan büyük eserini, hayatının son 10-15 yılı içinde kaleme aldığı sanılıyor. Ancak, bu hoş-sohbet ve mübalâğa sever seyyahın anlattıklarında bir çok yanlışlıkların bulunduğu tesbit edildiği gibi, eserinin elyazmalarında görülen eksik bölüm ve cümleler de, aslında onun henüz kesin şeklini almamış olduğunu göstermektedir. Ayrıca, bütün elyazmalarında olduğu üzere, bu eserin istinsahları sırasında da metne bazı yanlışların girebileceğini, atlamaların yapılabileceğini göz önünde bulundurmak gereklidir.

Evliyâ Çelebi, eserinin ilk cildinde (3) iki yerde Nakkaş Behzâd Çelebi'den söz açar. Bunlardan birincisinde, "Tophâne şehrinde medfûn" olan kişileri sıralarken, şu bilgiyi de verir: "Kulle-kapısı mevlevî-hânesi'nün mezâristânı içre Mıskaalî Solak-zâde'nün Nakkaş Bihzâd'ı, Fevtine tarihdür: Kalemgir-i ecel bozdı yazık bu nakş-ı Bihzâdî, sene (yazılmamış..)" (4).

Yine bu eserin başka bir yerinde, "Esnâf-ı nakkaşân-ı musavvirân" başlıklı bölümde ise, şu satırlar bulunuyor: "Bu musavvirlerin ser-çeşmesi Mıskaalî

Solak-zâde ve Tiryâkî Osmân Çelebi, kal'alar sûretin cengile tasvir etmede Bihzâd-ı sâni idi" (5). Burada, bu parça üzerinde durmak gereklidir. Evliyâ Çelebi'nin bu ikinci kayıta kısaca andığı adın da, aslında yukarıdaki gibi "... Mıskaalî Solak-zâde'nün Nakkaş Behzâdî..." şeklinde olduğunu kolayca düşünebiliriz. Bir kere ileri gelen bir sanatçı olarak mezarı kaydedilen bu kişi, nasıl olur da asıl mesleği ile ilgili bölümde anılmaz. Sonra, bu ikinci kayıttaki "Bihzâd-ı sâni (= ikinci Behzâd)" yakıştırmaları da, adı geçen tanınmış sanatçı ile adanışlığına işaret için yapılmış bir teşbih olmalıdır. Bir de burada sadece "Mıskaalî Solak-zâde" diye anılıp, Mehmed Hemdemî Çelebi sanılan kişinin nakkaşlığı hususunda da, elimizde diğer bir kaynağın desteklediği bilgi yoktur.

Nakkaş Behzâd Çelebi hakkındaki ikinci kaynağımız, devrinin manzûm tarih düşürmekle tanınmış şâiri H ü s e y i n N i s â r î Ç e l e b i (ölm. 1664-65)'nin bu sanatçının ölümü üzerine söylediği bir tarih manzûmesidir (6). Şimdiye kadar tamamı bilinmeyen ve benim British Museum (Londra)'un doğu elyazmaları bölümündeki bir eserde (7) bularak ilk defa burada yayımlayacağım bu tarih manzûmesi şöyledir:

## Der hakk-ı Behzâd

[Vezni: Mefâilün, mefâilün, mefâilün, mefâilün (Bahri-Hezec)]

Çü Behzâd-ı müzehhib tâzelikte gitdi dünyadan,  
Cıvâr-ı Cennet'e nakş-ı keremile resm eyle Hâdî.  
Nisârî! hin-i fevtinde dedi tarih için Hâtif,  
"Kalemgir-i ecel, bozdı yazık bu nakş-ı Bihzâdî".

1068

Şâir Nisârî Çelebi'nin, sanatçının ölümü arkasında onun için söylediklerini günümüzün dili ile şöyle açıklayabiliriz: Behzâd hakkında... Hâdî, mademki Müzehhib Behzâd dünyadan tazelikte gitti, âli-cenaplığının nakşı ile [onu] Cennet'in yakınına resmeyle. Nisârî!, [onun] ölümü sırasında gayptan bir ses (= Hâtif) tarih için "Yazık, kalem tutan ecel bu Bihzâd nakşı'nı bozdu" dedi. Bu gerçekten güzel ve sanatlı tarih manzûmesinin işaret ettiği noktalar üzerinde aşağıda duracağım.

Nakkaş Behzâd Çelebi hakkında bilgi veren iki kaynağımızın haberleri bunlardan ibarettir.

II.

Çağındaki iki kaynağın Nakkaş Behzâd Çelebi hakkında verdiği pek yetersiz bilgileri gözden geçirsek, şimdilik şunların bilindiği anlaşıyor:

# Persian Miniature Painting

INCLUDING A CRITICAL AND DESCRIPTIVE CATALOGUE  
OF THE MINIATURES EXHIBITED AT BURLINGTON HOUSE

JANUARY-MARCH, 1931

BY

LAURENCE BINYON

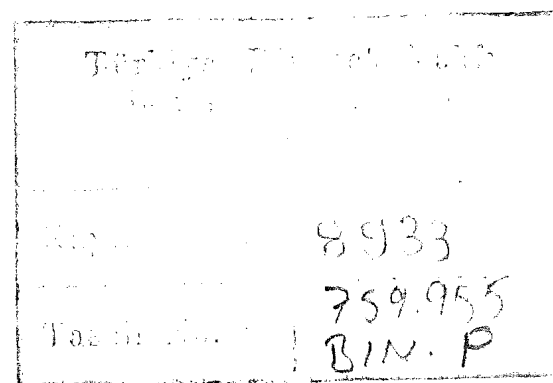
J. V. S. WILKINSON

AND

BASIL GRAY



759.955  
B.I.P



DOVER PUBLICATIONS, INC., NEW YORK

## BIHZĀD AND HIS CONTEMPORARIES

between Bihzād's work and that of some of his contemporaries to be of much help. It has been already indicated that evidence points to Bihzād being less superior to some at least of his fellows than has been sometimes supposed; especially the evidence of Haydar Mīrzā.<sup>1</sup> Moreover, there is a passing reference by one of Bihzād's contemporaries which is suggestive on this point. It occurs in a supplement to a Persian translation of an account of contemporary poets, originally written in Turki by Mīr 'Alī Shīr,<sup>2</sup> and the author, who was a panegyrist of Shāh Tahmāsp, mentions that one Darwīsh Muhammad, a Turk of Khurāsān, became a pupil of Bihzād, who took the trouble to instruct him in painting after he had entered his service as a maker of oil-colours, and that 'now Master Bihzād entrusts his own work to him'. Bihzād, then, probably made good use of other pupils in the same way, and perhaps signed work which was not properly his. It has to be remembered, besides, that the evidence, in general, of signatures and inscriptions, must be accepted with the greatest caution. Any one who has had to do with Persian manuscripts knows how frequently they present difficult problems, especially, but not exclusively, when they have been in Indian libraries. They are often wrongly dated; miniatures may be much later than the manuscripts which contain them, and vice versa; library officials and owners are not always scrupulous in attaching artists' names to miniatures, while signatures are often forged. Few manuscripts of any value, in short, have altogether escaped the attentions, at some time or other, of the forger, the would-be emender, or the deliberate mutilator. Where Bihzād is concerned, the difficulties of research are particularly great. There is reason to believe that he was not strictly wedded to one style of painting—being able, it would seem, to change his style at will; nor was he, apparently, consistent in the way he signed his name. Probably he did not sign all the miniatures which he painted. He seems to have been the first painter, however, to sign as at all a regular practice, and, perhaps for some reason connected with this, he hides his signatures away in the most unexpected places. They may be written on a book or some other object in the miniature, or between the columns of the text, or in a calligraphic inscription on an architectural façade; or they may be inserted, not by the artist himself, but by the writer of the text—the artist, one imagines, protecting himself from the charge of obtrusiveness under the shield of the calligrapher's greater prestige.

The basis for the study of the Bihzād problem rests, at present, principally on four signed miniatures in the *Cairo Būstān* of 893/1488.<sup>3</sup> The evidence for their genuineness must now be regarded as stronger than that for any other paintings. It may be summarized as follows:

The manuscript, as is obvious from the splendid binding, the exceptionally rich ornamentation, and the quality of the miniatures, is clearly intended as a model of book production, specially designed for Sultān Husayn, whose portrait is contained in the

<sup>1</sup> See also below, pp. 90-1, and Appendix II.

<sup>2</sup> The *Latā'if-nāma* was apparently written in 927/1520-1. The reference is on fol. 98 of the British

Museum MS. Add. 7669. See also Arnold, *Bihzād and his paintings in the Zafar-Nāmah MS.*, pp. 15-16.

<sup>3</sup> No. 83, pls. LXVIII-LXXI.

Kubādh", a Sāsānid king who reigned in the 5th century A.D. The districts bordered, to the south, on that of Kūfa, and on the Great Swamp of the Lower Euphrates. The three districts, sometimes referred to jointly as the Bihkubādhāt, were those of Upper, Middle, and Lower Bihkubādh. The Upper district contained six sub-districts (*fassūdj*), those of the village and ruins of Bābil (Babylon), Khuṭarniya, Upper and Lower al-Talludja, 'Ayn al-Tamr, and another. Middle Bihkubādh contained four subdivisions, those of the Badāt Canal, of Sūrā and Barbisamā, of Bārūsamā, and of Nahr al-Malik. Lower Bihkubādh had five subdivisions, including those of Furāt Badahlā and Nistar.

**Bibliography:** BGA, *passim*, particularly iii, 133; vi, 7, 236; Yāqūt, i, 770; *Marāsid al-Iḥlā'*, *Lexic. geogr.* (ed. Juynboll), i, 57, 183; iv, 98, 412 ff.; Balādhuri, Futūḥ, 271, 464; M. Streck, *Babylonien nach den arab. Geographien*, i. (1900), 16, 20; J. Marquart, *Erānsahr = Abh. G. W. Gött.*, New Series, Vol. iii, no. 2 (1901), 142, 163 ff.; Le Strange, 70, 81. (M. STRECK-[S. H. LONGRIGG])

BIHRŪZ (AMĪR), son of Anūr Rustam and, like him, chief of the Donboli. A loyal ally of the Ṣafawids, he took part in the war between Shāh Ṭahmāsp and Sulṭān Sulaymān al-Kānūnī in 945/1538. He died in 985/1577, at the age of 90, after having been in power for 50 years. His *laqab* was Sulaymān Khālifa. (B. NIKITINE)

BIHRŪZ KHĀN, son of Shāh Bandar Khān, *amir* of the Donboli. He was known under the name of Sulaymān Khān al-Thānī. At the time of Sulṭān Murād's attack on Ādharbāyḍjān, he distinguished himself in the army of Shāh Ṣafī. He died in 1041/1631-2.

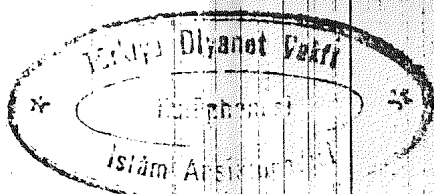
**Bibliography:** M. E. Zaki, *Mashāhir al-Kurd wa-Kurdistān*, 144; *Ta'rikh al-Duwal wa'l-Imarat al-Kurdiyya*, 386, 387. (B. NIKITINE)

X BIHZĀD, KAMĀL AL-DĪN, USTĀD, the most famous Persian miniature-painter. The main sources for his life are: 1. Khāndamīr, *Ḥabīb al-Siyar*, Bombay 1857, iii, 350 (T. W. Arnold, *Painting in Islam*, Oxford 1928, 140) and two documents from his *Nāma-i Nāmī* (Bibl. Nat., MS. Suppl. Pers. 1842), a preface to an album of calligraphy and miniatures compiled by Bihzād and the document appointing him head of the royal Kitāb-Khāna (Muḥammad Ḳazwīnī-L. Bouvat, *Deux documents inédits relatifs à Behzād*, in RMM, xxvi, 1914, 146-161); 2. *Bābur-nāma*, ed. Beveridge, London 1921, 272, 291, 329; 3. Mirzā Muḥammad Ḥaydar Dughlāt, *Ta'rikh-i Rashidi* (T. W. Arnold, in BSOS, v, 1930, 672-673); 4. Dūst Muḥammad b. Sulaymān of Harāt, *Account of past and present printers of the year 951* (1544) in the Bahrām Mirzā Album, Topkapu Serai Libr., Istanbul (Binyon-Wilkinson-Gray, *Persian Miniature Painting*, Oxford 1933, 186); 5. Mustafā 'Alī, *Menākib-i Hünerwerān* (995/1587), Istanbul 1926, 37, 63-65, 67; 6. Kādī Aḥmad b. Mir-Munshī, *Gulistan-i Hunar* (1015/1606), (*Calligraphers and painters . . .*, tr. by V. Minorsky, Washington, 1959, 159, 179-80, 183); 7. Iskandar Munshī, *Ta'rikh-i 'Alam-ārā-yi 'Abbāsī* (T. W. Arnold, *Painting in Islam*, 141).

On the basis of the existing work of Bihzād, one can assume that he was born during the decade 1450-60. Mirzā Muḥammad Ḥaydar Dughlāt, Dūst Muḥammad, and Kādī Aḥmad describe him as a pupil of Amīr Rūḥ Allāh, known as Mirak Naqqāsh of Harāt, the librarian of Sulṭān Ḥusayn Bāyḳarā, who brought up the young orphan; the Turkish art historian 'Alī states, however, that his teacher was

Pir Sayyid Aḥmad of Tabriz; lastly Dījahāngir mentions Khālil Mirzā as an artist whose style Bihzād continued (*Tūzuk-i Dījahāngiri*, trs. Roger and Beveridge, ii, 116). He became recognised very quickly, and received great artistic opportunities through his first patron Mir 'Alī Shīr Nawā'i and, from some time before 893/1488 on, through the Timūrid Ḥusayn Bāyḳarā, at whose court in Harāt gathered the intellectual *élite* of the time with Nawā'i, Dījamī and Khāndamīr at their head. Bihzād remained in Harāt after the dynasty was overthrown by Muḥammad Khān Shaybānī (1507). Bābur says that this prince had the presumption to correct Bihzād's miniatures. He moved, however, to Tabriz, the Ṣafawid capital, with the latter's conqueror, Shāh Ismā'īl. The favour which he enjoyed with the latter is evident from the story told by 'Alī of Ismā'īl's anxiety about Bihzād during the campaign against Sulṭān Selim I, in 1514. The distinction in which he was held became even more evident from the fact that on 27th Dījumādā I 928/1522 he was appointed head of the royal library and placed in charge of all the librarians, calligraphers, painters, gilders, marginal draughtsmen, gold mixers, gold beaters and lapis-lazuli washers. This document disproves the statement of Kādī Aḥmad that Bihzād remained in Harāt until the beginning of the reign of Shāh Ṭahmāsp (930/1524). Under Shāh Ṭahmāsp, Bihzād also received numerous marks of honour and was engaged along with Sulṭān Muḥammad and Aḳā Mirak in the royal library. In the *Laṭā'if-nāma* of Fakhrī Sulṭān Muḥammad (c. 927/1520; Brit. Mus. Add. 7,669, fol. 98) is a story which illustrates the aged Bihzād's manner of working: he took a Turkish assistant, Darwish Muḥammad Naqqāsh of Khurāsān, a colour-preparer, as his pupil and finally entrusted him with his own works. As other pupils are mentioned by Ḥaydar Mirzā: the portrait painter Kāsim 'Alī, Maḳṣūd and Mullā Yūsuf; by 'Alī: Shaykhzāda of Khurāsān and Aḳā Mirak; by Kādī Aḥmad: Dūst-i Dīwāna and the father of the painter Muḳaffar 'Alī; he also called Bihzād a contemporary of Yārī Mudhahhib of Harāt which is borne out by the fact that they jointly worked on the *Būstān* of 893 H. in Cairo (see below). Kādī Aḥmad places Darwish and Kāsim 'Alī into a slightly earlier period than Bihzād, which would make the master-student relationship doubtful. Finally Iskandar Munshī states that Muḳaffar 'Alī was one of his pupils. According to a chronogram given by Dūst Muḥammad, Bihzād died in 942/1536-1537 and was buried in Tabriz beside the poet Shaykh Kamāl of Khudjand; according to another tradition, he died earlier, in 1533-1534. Still another tradition preserved by Kādī Aḥmad has it that he died in Harāt and that he was buried in the neighbourhood of Kūh-i Mukhtār within an enclosure full of paintings and ornaments. In the Yildiz Library in Istanbul is an alleged portrait miniature which shows the aged Bihzād as an unassuming, apparently shy man in Ṣafawid costume (A. Sakisian, *La miniature persane*, Paris-Brussels 1929, fig. 130).

The older sources yield little information for our knowledge of Bihzād as an artist, however much they praise him as the greatest of his age. Khāndamīr's extravagant language seems to emphasise his great refinement, minute perfection and power of lifelike representation. Ḥaydar Mirzā compares him with his teacher Mirak, whose art is riper although not so finished; also with Shāh Muḳaffar who seems to have been held in almost equal esteem, whom



# AKBAR

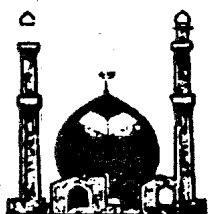
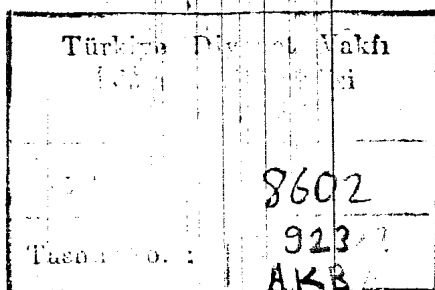
The Architect of the Mughul Empire

Ishtiaq Husain Qureshi

DIP isin  
Teraah  
Mebi.

~~Minigatun~~

Bihzād



IDARAH-I-ADABIYAT-I-DELLI

2009 QASIMJAN STREET  
DELHI-110006 (INDIA)

number of exquisite gardens. The suburbs also contained great buildings mostly mosques, colleges, *khānqāhs*, hospices, and mausoleums. He achieved great reputation as a patron of literature and art. His court at Herat had such well-known luminaries as the famous poet and sufi Jāmi and the less known poet Hāṭifi. The historians, Mir Khwand and his grandson Khwandamir, are well known to all students of history and were supported by 'Ali Sher Nawā'i, the renowned minister of the Sultan, considered by competent critics to be the greatest poet of the Turki language. He was not only a great poet himself, but also a patron of literature and poetry. The great painter Bihzād, who gave individuality to hitherto impersonal faces in miniature painting has rightly entered into poetry and *belles lettres* as the archetype of a great painter along with Māni, the founder of the Manichaen religion who claimed his mastery in painting as his miracle. Bihzād, after the death of his patron Sulṭān Husain Mirzā, migrated to Iran and joined Shāh Ismā'il Ṣafawī's court and influenced the Persian school of miniature painting and indirectly, therefore, the Mughul school as well.<sup>5</sup>

The Timurid princes had developed a code of ethics. They had no scruples against fighting a kinsman in the furtherance of their own ambitions. This, however, had been reduced almost to a fine art, the struggle for power took the form of almost a game which had well understood rules. If these rules were transgressed, the offender earned such opprobrium that he was considered to have deserved the harshest punishment. The family civilities were extended to all non-combatants, particularly women and children. If the paths of ambition did not cross and did not make a conflict inevitable, the ties of kinship were respected. Bābur's relations with other Timurid princes bear this out. He maintained cordial relations with several Timurid princes, partly because they were too well established for offering

<sup>5</sup> Price, *op. cit.*, vol. iii, part ii, pp. 645-656.

any scope for hostile ambitions of others and partly because they did not come athwart the path that Bābur had chalked out for his ambitions. One of these was Sulṭān Husain Mirzā, the ruler of Herat, whose court presented such a glittering galaxy of talent. The rise of Uzbek power under Shaibānī Khān posed a real danger to the Timurids. Bābur was as anxious as any other Timurid prince, indeed much more anxious than others, therefore, he responded to a call from Sulṭān Husain Mirzā and his sons to plan defensive action against the Uzbeks. But, before Bābur could reach Herat, Sulṭān Husain Mirzā died and with him departed all vigour and determination of the Government of Khurasan. The local nobles raised Sulṭān Husain Mirzā's two sons, Badī'-'u'-zamān Mirzā and Muẓaffar Husain Mirzā, conjointly to the throne of their father. Bābur's officers were against his proceeding to Khurasan because of the changed circumstances, but he considered the death of Sulṭān Husain Mirzā and the inexperience of his successors an additional reason to reach Herat for their succour. On 25 October, 1506 he met the two princes on the banks of the Murghāb river and proceeded shortly after to Herat.<sup>6</sup>

Bābur, however, found that the Timurids had lost all the will power of individual or concerted action, and he came back disappointed on 23 December 1507. But he could not fail to be charmed by the cultural atmosphere of the court about which nothing was decadent. Bābur, himself a poet and a highly cultured person, drank deep at the fountain of Herat. The main difference between the other Timurid princes and Bābur was that the former were comfortably settled in their capitals, ruling over what seemed to be settled and stable dominions whereas Bābur had tasted the bitter fruits of defeat and deprivation. He had lost his patrimony of Farghānah, because his father's ambitions had created many enemies against whom Bābur carried on an unequal struggle. In addition he had inherited from his father the ambition to

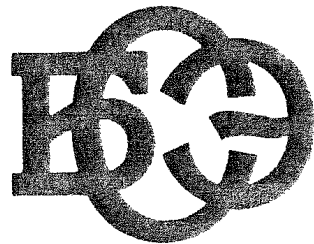
<sup>6</sup> *Ibid.*, p. 669.



# Great Soviet Encyclopedia

A TRANSLATION OF THE THIRD EDITION

VOLUME 3



MACMILLAN, INC.

New York

COLLIER MACMILLAN PUBLISHERS

London

gradually disappeared as the feudal lords generally encroached on the rights of the peasants.

REFERENCE  
Luchitskii, I. V. "Begetrii." *Universitetskii izvestiia*, Kiev, 1882, no. 10; 1883, no. 1. [3-211-1]

**BEHISTUN INSCRIPTION**, an inscription of the ancient Persian king Darius I (ruled 522-486 B.C.), cut on the cliff of Behistun Rock (Bisitun, Bisotun), in the territory of present-day Iran, approximately 100 km west of Hamadan. The inscription consists of the so-called great inscription and a series of small ones. The former is divided into three large texts with identical content, written respectively in three types of cuneiform in three languages: Old Persian, Elamite, and Babylonian. The inscription first became accessible after H. Rawlinson copied it in 1835-47 and substantially deciphered it. The Persian cuneiform text supplied the key to the cuneiform writing of other ancient eastern peoples.

The content of the Behistun inscription provides the official version of events unfolding in the Achaemenid state after the death of Cyrus II, chiefly from 522 to 519 B.C. The inscription tells of the rebellion of the magus Gaumata, his murder by conspirators from the Persian aristocracy, and the crowning of Darius I. It also describes subsequent rebellions and their suppression and the campaign of Darius I in Middle Asia.

#### REFERENCES

- Abuev, V. I. "Perevod persidskogo teksta Bol'shoi, ili Bekhistunskoi nadpisi." In *Khrestomatiia po istorii Drevnego mira*, 2nd ed., vol. 1. Moscow, 1950. Pages 255-63.  
Dandamaev, M. A. "Bekhistunskaiia nadpis' i antichnye avtory o Bardii-Gaumate." *Kratkie soobshcheniia In-ta narodov Azii AN SSSR*, 1962, issue 46.  
Struve, V. V. *Etiudy po istorii Severnogo Prichernomor'ia, Kavkaza i Srednei Azii*. Leningrad, 1968. Chapters 1-3.  
Tiurin, V. O. "K ustanovleniiu znacheniiia sotsial'no-ekonomich. terminov Bekhistanskoi nadpisi." In the collection *Tr. In-ta iazykoznanii AN SSSR*, vol. 6. Moscow, 1956. (Bibliography.)  
Trompeltmann, L. T. "Zur entstehungsgeschichte des Monuments Dareios I von Bisitun . . ." *Archäologischer Anzeiger*, 1967, no. 3. V. O. TIURIN [3-849-1]

**BEHRENS, FRITZ**. Born Jan. 20, 1909, in Rostock. German economist (German Democratic Republic). Academician of the German Academy of Sciences in Berlin (1956).

Behrens received his education at the Leipzig University of National Economy and Statistics. He has been professor of political economy and dean of the social and political science faculty at K. Marx University in Leipzig (1947-54), chief of the State Central Statistics Administration (1955-56), and chief of a work group at the Economics Institute of the German Academy of Sciences (since 1957). He has worked on theoretical questions of Marxist political economy and the history of economic thought. He was awarded the National Prize of the German Democratic Republic (1954).

#### WORKS

- Alte und neue Probleme der politischen Ökonomie*. Berlin, 1948.  
*Die Arbeitsproduktivität*. Leipzig, 1952.  
*Grundriss einer Geschichte der politischen Ökonomie*. Berlin, 1956.  
*Die politische Ökonomie bis zur bürgerlichen Klassik*. Berlin, 1962.  
*Zur Theorie der Messung des Nutzeffektes der gesellschaftlichen Arbeit*. Berlin, 1963. [3-667-1]

**BEHRENS, PETER**. Born Apr. 14, 1868, in Hamburg; died Feb. 27, 1940, in Berlin. German architect and artist-designer.

Behrens studied in Karlsruhe and Düsseldorf from 1886 to 1889 and worked as an artist, graphic artist, and master of decorative arts in Munich (1891-99) and Darmstadt (1900-03). He presided over the Commercial Art School in

Düsseldorf from 1903 to 1907. In 1900, Behrens began to work as an architect in the spirit of the *Jugendstil*, striving for geometrical clarity in composition and decor (the crematorium near Hagen, 1907). He was an active participant in the Munich Secession, the Darmstadt artists' colony, and the German Werkbund. In 1909 he began to construct a series of industrial buildings, which combine innovative construction (reinforced-concrete and metal frame, wide-span glass enclosures), functional design, and simplicity of spatial solution along with the traditional features of German architecture, including a heavy, impressive appearance and severe, massive power (factories built in Berlin between 1909 and 1912, in Oberhausen between 1921 and 1925, and Höchst in 1925-26). Behrens' last works were executed in the spirit of functionalism (tobacco factory built in Linz between 1932 and 1936). Behrens is one of the founders of modern European architecture. Le Corbusier, Gropius, and Mies van der Rohe all worked in his studio.

#### REFERENCE

- Cremers, P. J. *Peter Behrens, sein Werk von 1900 bis zur Gegenwart*. Essen, [1928]. [3-666-1]

**BEHZAD, KEMALEDDIN**. Born circa 1455, in Herat; died there 1535-36, according to other information, in Tabriz. Miniaturist; the greatest master of the Herat school of miniatures, which exerted a powerful influence on the miniatures of Iran, India, and Middle Asia.

Behzad studied with Mirak Naqqash, who was in charge of the palace studio in Herat where artistic manuscripts were prepared (according to other sources, Behzad's teacher was Sa'id Ahmad Tabrizi). He worked in the same studio. He moved to Tabriz in 1510 and became head of the shah's studio in 1522. Although faithful to the conventions of medieval miniature painting (local color, flatness), Behzad depicted man and nature on the basis of actual observations which he incorporated into his work with a force and persuasiveness unprecedented in Eastern miniature. Highly esteemed by his contemporaries, his work is distinguished for the delicacy of the drawings, richness of the colors, and liveliness of the positions and gestures of the persons depicted. A composition often unfolds on two adjoining sheets with a large number of personages and an abundance of delicate detail. His works include miniatures for Sa'di's *Bustan* (1488, Egyptian National Library, Cairo), for *Zafar-name* (1490's; date of the manuscript 1467, Johns Hopkins University Library, Baltimore), and for Nizami's *Khamse* (1490's, British Museum, London) and miniatures in the collection of the M. E. Saltykov-Shchedrin Public Library in Leningrad and portraits of Sultan Husein (end of the 15th century, F. Martin's collection, Stockholm) and Shaibanikhan (circa 1507, private collection, United States).

#### REFERENCES

- Ettinghausen, R. E. "Bihzād." In *Encyclopédie de l'Islam*, new edition, vol. 1, books 19-20. Leiden-Paris, 1959-60. Pages 1247-50.  
Pinder-Wilson, R. "Bihzād." In *Encyclopedia of World Art*, vol. 2. New York-Toronto-London [1960].  
Mustafa, M. *Persian Miniatures of Behzād and His School*. London, 1960. E. N. DARSII [3-848-1]

**BEI-BIENKO, GRIGORII IAKOVLEVICH**. Born Feb. 7, 1903, in Belopol'e, Khar'kov Province; died Oct. 3, 1971, in Leningrad. Soviet entomologist; corresponding member of the Academy of Sciences of the USSR (AN SSSR; 1953); Honored Scientist of the RSFSR (1963).

In 1925, Bei-Bienko graduated from the Omsk Agricultural Institute. His basic investigations concern the ecology of insects; the theory of plant protection; the systematics of Orthoptera, Dictyoptera, and Dermaptera; and the development of entomology in the USSR. These studies were



# ARS ORIENTALIS

THE ARTS OF ISLAM AND THE EAST



VOL. 8

1970

FREER GALLERY OF ART, SMITHSONIAN INSTITUTION  
DEPARTMENT OF THE HISTORY OF ART,  
UNIVERSITY OF MICHIGAN

## ON SOME MINIATURES ATTRIBUTED TO BIHZĀD FROM LENINGRAD COLLECTIONS

By OLYMPIADE GALERKINA\*

THE ART OF KAMĀL AD-DĪN BIHZĀD (1455-1535), the great miniaturist of the medieval Near East honored by his contemporaries as well as by the connoisseurs of our day, has always aroused interest in scholars. There are, however, some dark places in the history of his art which will probably never be fully cleared up. Very little is known about the artist's life, and panegyrics by historians are fragmentary and ambiguous.

And finally, with but a few exceptions, his works have no signature partly because painting in the eastern Mediterranean world was less valued than the art of calligraphy. Things are made more complicated when one takes into account that in colophons one often finds on the last page of the manuscript some information about the scribe and the date of execution whereas in miniatures the artist's signature, many times not written in his own hand, is usually camouflaged somewhere in the corner or on the margins.

Therefore it is of interest to search for unsigned miniatures which may be attributed to Bihzād.<sup>1</sup> In this paper a survey will

be made of miniatures attributed to Bihzād which are found in the Saltykov-Schedrin State Public Library in Leningrad.

The earliest manuscript is a *Shamsa* of Nizāmī, dated in 1481-82. In Dorn's catalogue this manuscript is listed as No. 538 and contains the complete *Khamsa*.<sup>2</sup> It consists of 308 folios each measuring 23 cm. by 34.5 cm. In general it is in good condition. The pagination is in the lower part of the manuscript from left to right (only the tenths are marked). The binding is of stamped papier mâché with golden corners and golden medallions. Golden vegetal motifs and Chinese clouds ornament the dark-red background. The binding is framed in black leather with stamped papier mâché cartouches (dark-red vegetal motifs on golden background). On the inner side of the binding is an application in gold paper, representing a vegetal ornament, which forms medallions on the multicolored background. Cartouches appear on the red-brown leather border. The ivory colored paper, thick and polished, is of good quality. The margins are white, yellow, dull green or dull purple. The text and

\* Assistant Professor, Repin Institute, Academy of Art, Leningrad.

<sup>1</sup> E. R. Martin, *The Miniature Painting and Painters of Persia, India and Turkey*, London, 1912; E. Kühnel, *Bihzād in Miniaturmalerei im islamischen Orient*, Berlin, 1922; *III Congrès International d'Art et d'Archéologie Islamiques, Mémoires*, Moscow, 1939; B. P. Denike, *Zhivopis Isana*, Moscow, 1938; G. A. Pugachenkova, *Kemaleddin Behzād*, *Zvezda Vostoka*, No. 9 (1948); *ibid.*, *Po*

*listam miniatyr*, *Izv. Akad. Nauk Uzb SSR*, No. 4 (1953); O. I. Galerkina, *Rukopis' sochinenii*, 2 vols 1521-22, *Trudy*, Akad. Nauk Tajik SSR, c. XVII (1956); A. Kaziev, *O Dastur va miniatyura Behzād*, *Doklady*, Akad. Nauk Azerb. SSR, Vol. 13, no. 5 (1957) G. A. Pugachenkova, *Ikonstvo Afganistana*, Moscow, 1963.

<sup>2</sup> Dorn, *Catalogue des manuscrits et xylographes orientaux de la bibliothèque impériale publique de St. Pétersbourg*, St. Pétersbourg, 1852.

درواز بازگشت و در آن جا مدرسه‌ای را بازسازی کرد و به تعلیم و تدریس روی آورد. بهری قریحه سرشاری داشت و اشعار نغز فراوانی سروده است.

منابع: پطاولوس، ۱۶۶-۱۶۸؛ دایرة المعارف آریانا، ۲۸۶/۳-۲۸۷؛

یادی از رنگان، ۱۵-۱۴.

دانشنامه

بهبزاد هروی (beh.zad-e.ha.ra.vi)، کمال‌الدین، هرات ۸۶۵/۸۵۴-

۹۴۲ق، نقاش هروی. درباره تاریخ تولد و مرگ وی در منابع

اختلاف است. نخستین دوره زندگانی بهبزاد تا پیش از راه‌یابی

وی به دستگاه امیرعلی شیرنوازی (۸۴۴-۹۰۶ق) نیز ناشناخته

مانده است و حتی خوانده\*میر که هم‌روزگار بهبزاد بود، در

حبیب‌السیر به تاریخ تولد وی اشاره‌ای نکرده است. در تاریخ

عالم‌آرای عباسی، حالات هنروران و گلستان هنر نیز به تاریخ تولد

وی اشاره‌ای نرفته است. از قرائن چنین برمی‌آید که بهبزاد در نیمه

دوم سده نهم هجری (۸۵۴-۸۶۵ق) در هرات زاده شد و

همان‌جا نیز برآمد. به نوشته قاضی احمد قمی در گلستان هنر،

بهبزاد در خردسالی از پدر و مادر بماند و امیر روح‌الله، معروف

به میرک نقاش هراتی، کتابدار سلطان حسین بایقرا (۸۷۳-

۹۱۱ق)، به تربیت و آموزش وی همت گماشت. مصطفی‌عالی

افندی در مناقب هنروران او را شاگرد احمد تبریزی می‌داند.

همچنین وی را شاگرد استادانی دیگر نیز دانسته‌اند. به هر حال،

چنین می‌نماید که بهبزاد از راهنمایی‌های استادانی برجسته بهره

برده است. وی پس از مدتی کوتاه، به دستگاه امیرعلی شیرنوازی

و سپس به دربار سلطان حسین بایقرا راه یافت. به نوشته

حبیب‌السیر، بهبزاد همواره از پشتیبانی‌های امیرعلی شیرنوازی

برخوردار بود و سلطان حسین بایقرا نیز به وی التفات و عنایتی

بسیار داشت. بهبزاد پس از برافتادن دودمان تیموریان خراسان به

دست شیبک‌خان ازبک (-۹۱۶ق)، همچنان در هرات بماند، تا

این‌که در ۹۱۶ق اسماعیل یکم صفوی (۹۰۶-۹۳۰ق) بدان‌جا

لشکر کشید و در نزدیکی مرو شیبک‌خان ازبک را بشکست و

بکشت. شاه اسماعیل پس از پیروزی بر ازبکان، برخی از

هنرمندان آن سامان، از جمله بهبزاد را که در هرات می‌زیست، با

خود به تبریز برد و پیوسته او را می‌نواخت. بهبزاد در

بیست‌وهفتم جمادی‌الاولی ۹۲۸ق به موجب فرمانی به ریاست

کتابخانه سلطنتی تبریز برگزیده شد. محمد قزوینی در

یادداشت‌های خود در مقاله‌ای با نام «دو سند تاریخی راجع به

کرد و به تحصیل در دانشکده ادبیات روی آورد. در ۱۳۳۲ش در دبیرستان استقلال و دارالمعلمین به تدریس پرداخت. در ۱۳۳۵ش، مدیر مجله و کتابخانه وزارت صنایع و معادن شد. چندی در کارخانه جنگلک به کار پرداخت. اثر وی کتابی به نام ادبیات افغانستان از دوره غزنوی تا امروز نام دارد که به شرح احوال بزرگان و آثار آن‌ها پرداخته و در دایرة المعارف آریانا به چاپ رسیده است. کتابخانه وی نسخه‌های ارزشمندی در شناخت خط نستعلیق و اعصار و محیط مینیاتورهای عتیقه دارد. اشعاری از وی نیز به چاپ رسیده است.

منابع: سیماها و آواها، ۱۰۸-۱۰۵/۱؛ معاصرین سخنور، ۷۰-۶۸؛

نعمت‌الله محوی، «رونوشت‌ها»، حجت، سال دوم، شماره ۴۵،

جدی و حوت ۱۳۷۰ش، صص ۳۵-۳۶.

رسولی

بهره (bah.re)، عبدالواحد فرزند رحیم‌داد، هرات

۱۲۸۱ش - ، شاعر و نویسنده افغانستانی. نوشت و خواند

را نزد معلمان خصوصی و درس‌های عربی را نزد معلمان

زادگاهش فراگرفت. تحصیلاتش را تا کلاس نهم در دارالمعلمین

هرات پی‌گرفت. از ۱۳۰۰ش در اداره معارف خیابان انجیر کار

کرد. در ۱۳۱۰ش معاون انجمن ادبی هرات شد. در ۱۳۱۴ش

سر معلم دوره دبیرستان و در ۱۳۲۷ش مدیریت مؤسسه صحنه

تمثیل هرات را بر عهده گرفت. در ۱۳۳۸ش نماینده مردم هرات

در مجلس شورای ملی شد و مدتی نیز مدعی العموم (دادستان)

مجلس مشاوره هرات بود. پیش‌تر نوشته‌های وی در نشریه

اتفاق اسلام هرات و دیگر مجله‌های ادبی آن‌جا منتشر شده

است. بهره به عربی و پشتو نیز شعرهایی سروده که برخی از

آن‌ها منتشر شده است. از آثارش: عرض‌التجا به حضرت کبریاء؛

رهبر حجاز؛ گنجینه عرفان؛ دختر فروشی؛ دو خواب حقیقت؛ ترک

مروت؛ آثار بهره (دیوان اشعار).

منابع: شعرای معاصر هرات، ۲۳-۲۴؛ معاصرین سخنور، ۶۷-۶۶.

نوش‌آبادی

به‌ری بدخشانی (bah.ri-ye.ba.dax.sā.ni)، نورالحق فرزند عبدالحق

فرزند عبدالقهار، دروازه (بدخشان) ۱۲۷۷- همان‌جا ۱۳۳۴ق،

عالم دینی و شاعر افغانستانی. در ۱۲۹۹ق که مقدمات علوم را

نزد پدرش به پایان رسانید به بخارا رفت و ده سال در مدرسه

کوکلتاش این شهر به تدریس و تحصیل پرداخت. در ۱۳۰۹ق به

۱۳۷۵ ش: همو، «مثنوی»، حسین بهزاد، وزارت فرهنگ و هنر؛ یارشاطر، احسان، «نمایشگاههای بهار»، سخن، اردیبهشت ۱۳۳۳؛ «یک هنرمند عالی مقام»، یفا، ۱۳۳۳ ش، ص ۷، ش ۲.

**بهزاد**، کمال الدین، نامدارترین نقاش ایرانی. او در زمان سلطنت آخرین حکمران تیموری، سلطان حسین بایقرا (۸۷۳-۹۱۱ ق/۱۴۶۸-۱۵۰۵ م) در هرات به اوج شهرت در حرفه خود رسید. بهزاد را غالباً با مانی، نقاش افسانه شده مقایسه کرده‌اند. سبک او با بهترین طراحی، رنگهای جواهر مانند و نقاشی طبیعت گرای موشکافانه و آخر تیموری مترادف است. به رغم آوازه بهزاد، آگاهی درباره زندگی او نسبتاً اندک، عاری از جزئیات، و گاه ضد و نقیض است؛ و با آنکه نسخه‌های خطی مصور و مرقعهای نقاشی متعددی به این استاد بزرگ منتسب گردیده، یا گفته شده که سرپرستی کارگاههای پدید آورنده این آثار را عهده دار بوده است، روی هم رفته تنها شماری از آنها را می‌توان به طور مسلم کار او دانست.

بر پایه بررسی کارهای موجود بهزاد، احتمالاً او در دهه ۸۶۰-۸۷۰ ق زاده شده است. خواندمیر (حبیب، ۳/۳۶۲) و میرزا حیدر دو غلات (ص ۳۱۸) بر آن اند که بهزاد کار خود را در کتابخانه امیر قدرتمند و شاعر، علیشیر نوایی تحت سرپرستی روح الله میرک آغاز کرد؛ زمانی پیش از ۹۲۳ ق/۱۴۸۸ م که بوستان سعدی (نسخه معروف کتابخانه ملی قاهره)، برای سلطان حسین میرزا بایقرا نسخه برداری و مصور شده است، باید میرک و بهزاد هر دو عضو کارگاه سلطان حسین بایقرا بوده باشند.

منابع دوره صفوی اندکی بیشتر جزئیات زندگی نامه هنرمند را مطرح کرده‌اند. بنابر نوشته قاضی احمد، بهزاد در کودکی پدر و مادر را از دست داد و استاد میرک تربیتش را عهده دار شد (ص ۱۳۴). دوست محمد خوش نویس نیز در دیباچه مرقع بهرام میرزا به تربیت او نزد میرک که از سادات کمانگر بوده، اشاره کرده است (ص ۱۲۸؛ بیانی، ۱۹۹۱-۲۰۰). با این همه، مصطفی عالی، مورخ نه‌چندان معتبر عثمانی، پیرسید احمد تبریزی را استاد وی انگاشته است (ص ۶۴).

زمانی که محمد شیبانی (شیبک خان) در ۹۱۲ ق/۱۵۰۶ م سلطان حسین میرزا را شکست داد و بر هرات چیره شد، احتمالاً بهزاد در شهر باقی ماند و تا ۹۱۶ ق که شاه اسماعیل، مؤسس سلسله صفوی هرات را گشود، از حمایت سردار ازبک بهره‌مند بود. بنا بر نوشته بابر، حکمران مغول، شیبک خان حتی به خود اجازه تصحیح کار بهزاد را می‌داد (ص ۱۲۰).

مرحله بعدی زندگی بهزاد و حرفه اش موضوع گفت و گوهایی فراوانی بوده است. غالب پژوهشگران معتقدند که وی سالهای واپسین زندگی را در تبریز سپری کرد، اما تاریخ انتقال او از هرات به پایتخت تازه صفوی روشن نیست. در فرمانی از سوی شاه اسماعیل (۹۰۵-۹۳۰ ق/۱۵۰۰-۱۵۲۴ م) که تاریخ ۹۲۸ ق دارد، بهزاد به

می‌توان با یک هرم یا مثلث یا لوزی محدود کرد. یکی از شیوه‌های خاص او نقاشی سفید بر زمینه سیاه و اکلیلی بر زمینه قهوه‌ای و خاکی است (یارشاطر، ۳۳۸، ۳۴۰-۳۴۳؛ دانشور، ۱۸-۲۰؛ میربها، ۶۰-۶۲؛ «استاد»، ۱۷؛ دشتی، ۱۱-۱۳).

آثار:

از بهزاد بیش از ۱۰ هزار مینیاتور (بهزاد، ۲۶) به صورت تابلوهای منفرد بر جا مانده که «ایوان مدائن»، «جنگ رستم و دیوسفید»، «شب حافظ»، «بیمار عشق» و تابلوی نیمه کاره «فتح بابل» در شمار آنهاست. از آثار دیگر او ساختن ۸ مجلس برای نسخه‌ای از خمسة نظامی است با رقم «حسین» که به عنوان نسخه‌ای کهنه در انگلستان به فروش رفت (همو، ۲۸؛ میربها، ۱۰۰، ۱۱۷؛ یارشاطر، ۳۴۱). تصویر ۵۰ مینیاتور برای رباعیات خیام که به سال ۱۳۴۸ ش به چاپ رسید، از ساخته‌های اوست (همانجا؛ دانشور، ۱۸؛ «استاد»، ۱۸؛ اسفندیاری، ۱۶۹-۱۷۳). او در آثارش «بهزاد» و «بهزاد مینیاتور» رقم (امضا) می‌کرد و بسیاری از آثارش بدون رقم‌اند.

از ۱۳۲۵ ش تا پایان عمر بهزاد نمایشگاههایی از آثار او در شهرهای ایران، پاریس، نیویورک، واشینگتن، بروکسل، ورشو و پراگ، و در کشورهای هند و ژاپن برپا شد (میربها، ۱۱، ۱۳، ۱۳۷؛ ناصری پور، ۶۴؛ «تازه‌ها...»، ش ۲، ص ۴۶، ش ۳، ص ۴۸؛ «یک هنرمند...»، ۶۰).

بهزاد جزو هنرمندانی است که در زمان حیات خود به شهرت رسید و هنرشناسان و هنرمندانی در وصف و نقد آثار او مطالبی نگاشتند. از میان آنها ژان کوکتو است که وی را در قدرت طرح و رنگ آمیزی ستوده است. ملک الشعرا بهار در قطعه شعری بهزاد را با هنرمندانی مانند کمال الدین بهزاد، رضا عباسی، مانی، رافائل و... مقایسه کرده، و او را برتر دانسته، و قدرت وی را در نمایش احساسات و ظرافت قلم و رنگ آمیزی تحسین کرده است. جلال الدین همایی نیز در شعری از ابداع سبک جدید توسط او، رنگ آمیزی، نمایاندن احساس و حذف رسوم مغولی سخن گفته است («مثنوی»، ۱۵؛ نیز نک: دشتی، همانجا). آتینگهاوزن در مقاله‌ای پس از گزارشی کوتاه از نمایشگاه آثار بهزاد در نیویورک، از جمله تصاویر او برای رباعیات خیام، مطالبی در مورد ابداعات او در تجسم احساسات و حالات روحی، رعایت پرسپکتیو، نمایش دنیای واقعی و خیالی در کنار هم که با ظرافت و رنگ آمیزی خاص به تصویر درآمده، نوشته است («تازه‌ها»، ش ۲، ص ۴۶-۴۷).

مآخذ: «استاد حسین بهزاد»، هنر و مردم، ۱۳۴۷ ش، ش ۷۰؛ اسفندیاری، حسینعلی، «نخستین دیدار با بهزاد»، خاطرات سیاسی و تاریخی، تهران، ۱۳۶۲ ش؛ بهزاد، حسین، «من عقیده دارم که ما همه چیز داریم»، تلاش، تهران، ۱۳۴۷ ش، ش ۹؛ «تازه‌های هنری»، نقش و نگار، تهران، ش ۲، ۱۳۳۵ ش، ش ۳، ۱۳۳۶ ش؛ دانشور، سیمین، «استاد حسین بهزاد و آثار او»، همان، ۱۳۳۴ ش، ش ۱؛ دشتی، علی، «مقاله»، حسین بهزاد، تهران، وزارت فرهنگ و هنر؛ «ساعتی با استاد»، هنر و مردم، تهران، ۱۳۴۴ ش، ش ۳۴؛ مطیع، علی، «توضیح»، خاطرات و اسناد، به کوشش سیف الله وحیدیا، تهران، ۱۳۶۲ ش؛ میربها، ابوالفضل، شرح احوال استاد حسین بهزاد، تهران، ۱۳۵۰ ش؛ همایی، ناصری پور، محمد، زندگی و آثار استاد حسین بهزاد مینیاتور، تهران، ۱۳۷۷ ش؛ همایی، جلال الدین، تاریخ اصفهان، هنر و هنرمندان، به کوشش ماهدخت بانوهمایی، تهران،

MADE FOR INFORMATION  
SONRA GELEN OKUMAN

21 KASIM 2009

دائرة المعارف بزرگ اسلامی، جلد نهم، تهران، ۱۳۸۳.

قيامها وعداً إلهياً، وحرّموا على أتباعهم التبشير بدينهم في فلسطين. وقد قال عبد البهاء في ذلك: «إن الجمال المبارك (بهاء الله) حرم الدعاية والتبليغ في هذه الديار (فلسطين)، والمقصود من ذلك أن الأحباء يقضون أيامهم في السكوت التام، وإن سألهم أحد عن البهائية يجب عليهم أن يتجاهلوا كلياً».

ومركزهم الرئيسي في العالم موجود في حيفا.

وبعد دخول البريطانيين إلى فلسطين منحوا عبد البهاء، ابن بهاء الله وخليفته، وسام الشجاعة Knight hood «نايت هود» كما منحوه لقب «سير».

أحمد وليد سراج الدين، يوسف الأمير علي

الأنواع المختلفة من العملة العالمية ذات المعايير والمقاييس المختلفة لدى الشعوب والأمم في وقتنا الحاضر. وكذلك الاتفاق على مقاييس وأوزان ومكاييل عالمية مقررة تستعمل في التبادل الاقتصادي والتجاري بين الشعوب والأمم على حد سواء. وهذه الوسائط كلها مما تسهل التبادل التجاري والمقايضة بين أمم العالم، ويقضي على مصادر كثيرة التعقيد وسوء التفاهم بينهم، ويُذلل الكثير من الصعاب القائمة اليوم أمام التجارة العالمية، وبالتالي تؤدي إلى ازدهار التجارة والاقتصاد العالمي ورفاه الشعوب والأفراد على حد سواء.

يعد البهائيون تقديم الولاء والطاعة للسلطات الحاكمة، أيّاً كانت، واجباً دينياً. أيّد البهائيون قيام دولة إسرائيل، وعدّوا

وأمثالها يجب إدارتها والسيطرة عليها وتوزيعها توزيعاً عادلاً بين مختلف أمم العالم وشعوبه حسب الحاجة والضرورة من قبل هيئة عالمية ذات صلاحيات كافية، لكي لا تحتكر هذه الثروات الطبيعية الهائلة من جانب حكومات معينة ويحرم سائر الأمم والشعوب من الانتفاع بخيراتها. فيجب أن يكون هناك نوع من السيطرة العالمية والإدارة الأممية لتحقيق توزيع الثروات الطبيعية في العالم توزيعاً عادلاً لاغبين فيه لأحد». وكذلك الحال في المسائل المتعلقة بالاقتصاد العالمي كالعملة مثلاً فالبهائية تقترح الاتفاق على عملة عالمية موحدة يكون استعمالها من قبل الجميع داعياً لتوفير الكثير من الوقت والأتعاب وتلافي خسارات جسيمة تتأتى من جراء تحويل

#### مراجع للاستزادة:

- إحسان إلهي ظهير، البهائية: عرض ونقد (إدارة ترجمان السنة، لاهور باكستان ١٩٨١م).
- بهاء الله، كتاب الإيقان، الطبعة الثالثة معربة عن الفارسية (دار النشر البهائية في البرازيل، ريو دي جانيرو).
- جون أسلمنت، منتخبات من كتاب بهاء الله والعصر الجديد، مقدمة لدراسة الدين البهائي (طبع مؤسسة دار الريحاني، بيروت ١٩٧٢).
- وهذا الكتاب مترجم عن الطبعة الإنكليزية الثالثة الصادرة عن دار النشر البهائية في ويلمت، إيلينوي سنة ١٩٧٠.
- عائشة عبد الرحمن (بنت الشاطئ)، قراءة في وثائق البهائية (مركز الأهرام للترجمة والنشر، القاهرة ١٩٨٦م).

### ■ بهاء (قبيلة) - قضاء (قبيلة)

### ■ البهرة - الإسماعيلية

### ■ بهزاد (كمال الدين)

(٨٥٤هـ - ٩٠٤هـ)

الاحتفاظ بمبدأ المنظور الشرقي، أي ترتيب المشاهد بحسب بُعدها باتجاه شاقولي فوق بعضها، وبالنقطة الشاعرية كذلك. وقد عالج بهزاد الموضوعات والقصص الإيرانية الشعبية، ورفع منزلة التصوير المنمنم وقدمه على الخط في المخطوطات، فلم يدع الخطاط يحدد له حيز الصورة في صفحة المخطوط كما جرت العادة، بل ترك لنفسه حرية القرار في ذلك. وبرع بهزاد أيضاً بتصوير الخيل خاصة، وقد ذاعت شهرته وتعدت حدود بلاد فارس، وتسابق في طلب صور الأمراء وعشاق الفنون، فسارع الفنانون إلى محاكاة أسلوبه الفني وتقليد توقعه رغبة في الحصول على

بيقرا ووزيره الشاعر والموسيقي والمصور مير علي شير نوائي. وعندما سقطت المدينة في يد الشاه إسماعيل الصفوي سنة ٩١٦هـ (١٥١٢م) أخذ الشاه بهزاد معه إلى مدينة تبريز حيث لقي حظوة عنده وعند خليفته الشاه طهماسب.

في سنة ٩٣٠هـ عيّن الشاه إسماعيل الصفوي بهزاد مديراً للمكتبة العامة التي تضم في رحابها أمهر الخطاطين والمصورين والمذهبيين.

طوّر بهزاد فن تصوير المنمنمات في المخطوطات الإيرانية، في القرنين التاسع والعاشر الهجريين، في اتجاه واقعي، مع

كمال الدين بهزاد مصوّر منمنمات إيراني. ولد في مدينة هرات في إيران، وهي المدينة التي عُرفت بوجود مدرسة فيها لنسخ المخطوطات وتذهيبها وتزيينها بالمنمنمات والزخارف. وقد تميزت منمنمات مدرسة هرات هذه بتصوير المناظر بألوان زاهية وتضمينها عمائر وشخصاً بتناسب مدروس بين هذه العناصر. وذلك في المرحلة التيمورية في الفن الإيراني في القرنين الثامن والتاسع الهجريين. درس بهزاد الفن على يد بيرسيد أحمد التبريزي وعلى ميرك نقاش من هرات، ثم برز مصوّر منمنمات مهماً في مدينة هرات، وكان يحظى فيها برعاية السلطان حسين ميرزا

پیش گرفته است.

مؤلف که از دربار سلطان حسین بایقرا و دستگاه امیر علیشیر اطلاعات بسیار داشته است در ضمن این کتاب دلکش بسیاری از آنها را بمناسبت نقل کرده است و کتابش باین جهت بسیار جالب توجه و دلپذیر شده است.

وی در يك جا ضمن بیان بعضی حکایات و خاطرات امیر علیشیر بمناسبت از بهزاد نذری بمیان آورده است که مخصوصاً معرف شهرت و اهمیت بهزاد است و گذشته از آن، راجع بروش کار و نیز راجع به کسی که باصطلاح «مدل» و «نمونه» زنده بعضی از کارهای او بوده است محتوی اطلاعات مفیدی است. از این جهت نقل عین روایت مندرج در آن کتاب در این مقاله مناسب بنظر می آید:

«پادشاه مغفور میرور... از میان هنرمندان این صنعت و سحر آفرینان این حرفت استاد بهزاد نقاش را که مصوران هفت اقلیم سر تسلیم پیش او فرود آورده بودند و صورت دعوی مسلمی را علی العموم بدو سپرده بودند اختیار فرموده بود او را مانی نامی لقب نموده هر گاه که این پادشاه عالیجاه را غمی یا المی پیرامون خاطر گردیدی و غبار قبضی بر مرآت ضمیر منیر رسیدی استاد مشارالیه صورتی برانگیختنی و پیگیری برآمیختنی که بمجرد نگاه کردن حضرت پادشاه در وی آنینه طبعش از زنگ کدورت و صفحه خاطرش از نقوش کلفت فی الحال متجلی گشتی و جناب استاد ماهر الاصفاف همواره صور مختلفه و نقوش متنوعه به خود همراه داشتی که بوقت حاجت بکار بردی و اکثر صورت امیربابا محمود را که از جمله امرای بزرگ عظیم الشان و کبرای سترک رفیع المکان در گاه عالم پناه بود باوضاع مختلفه تصویر می نمود و میر مذکور صورت عجیب و هیئت غریب داشت... القصه روز بروز و ساعت ساعت هنر و مرتبه استاد در ترقی بود بهر نقش که می کشید او را از پس پرده غیب صورت فتح و رشدی روی مینمود. مشهور است که استاد مذکور صحیفه مصور بمجلس فردوس آئین سپهر تزئین امیر کبیر امیر علیشیر... آورد و صورت حال آنچنانکه باغچه آراسته بود مشتمل بر درختان گوناگون و بر شاخسارش مرغان خوش صورت بوقلمون و بر هر طرف جویبارها جاری و گلبنهای شکفته رنگاری و صورت مرغوب میر آنچنانکه تکیه بر عسای زده ستاده و برسم ساجیق طبقهای پر زر در پیش نهاده چون حضرت میر آن صورنها را مشاهده و ملاحظه نمود آن صحیفه لطیف ریاض باطنش را بگلنهای بهجت و سرور و اطراف حیاض خاطرش را باشجار فرح و حضور بیاراست و از عندلیب طبعش بر شاخسار شوق و ذوق لوی الاحسن الاحسن برخاست... بعد از آن روی بحضار مجلس کرد و گفت عزیزان را در تعریف و توصیف این صحیفه لازم التشریف بخاطر چه میرسد؟ مولانا فصیح الدین که استاد میر و از جمله مشاهیر اهل خراسان بود فرمود که مخدوما من این گلنهای شکفته رعنا را دیدم خواستم که دست دراز کنم و گلی بر کنم و بر سر دستار خود مانم. مولانا صاحب دارا که مصاحب و رفیق میر بود گفت مرا نیز این داعیه شده بود اما اندیشه کردم که مبدا دست دراز کنم و این مرغان از سردرختان پرواز نمایند. مولانا برهان که سر آمد ظرف و

Bihzad

قمر آریان

## يك سند تازه درباره بهزاد با تحلیلی از احوال و آثار او

در نسخه‌ای از بوستان سعدی مورخ رجب سال ۸۹۳ که بخط سلطان علی کاتب مشهدی برای کتابخانه سلطان حسین بایقرا کتابت شده است و اکنون به کتابخانه ملی قاهره مصر تعلق دارد چند مینیاتور هست که دست نقاش چیره دست در کنار آنها رقم گرانهای «عمل المبد بهزاد» را افزوده است. در جاهای دیگر در ذیل مینیاتورهائی چند که در موزه‌ها و مجموعه‌ها باقی است این رقم بصورت «الفقیر بهزاد» یا «صوره المبد بهزاد» یا «پیر غلام بهزاد» آمده است. این بهزاد کیست و سرگذشت احوال و ارزش آثار او چیست؟ در این مقاله سعی خواهد شد باین سؤال پاسخی عرضه شود.

درباره زندگی و سرگذشت بهزاد، مهم‌ترین مأخذی که اکنون در دست است غیر از حبیب السیر خوند میر و گلستان هنر قاضی احمد غفاری و عالم آرای عباسی اسکندر بيك منشی باید مخصوصاً از دو سند که در مجموعه نامه نامی خوند میر آمده است و مرحوم علامه فروزینی آن را در بیست مقاله خویش نشر کرده است نام برد. همچنین از تاریخ رشیدی حیدر دغلات و با برنامه و تزویر جهانگیری می توان در این باب اطلاعات سودمند کسب کرد. از آنچه از این اسناد و از باقی مانده آثار او بر می آید، بهزاد در حدود سالهای ۸۵۴ و ۸۶۵ ولادت یافت. سالهای کودکی و دوره نوآموزی او چگونه گذشت؟ اطلاعات دقیق در این باب در دست نیست. بموجب روایات در کودکی یتیم ماند و گویند میرک نقاش که در هرات در دستگاه سلطان حسین بایقرا منصب کتابداری داشت پرورش و نگهداری او را بر عهده گرفت. بر حسب روایات دیگر پیر سید احمد تبریزی بتربیت و آموزگاری او همت کماشت و بعضی دیگر شیوه کار او را دنباله سبک و اسلوب خلیل میرزا پنداشته‌اند. در هر حال چنین بنظر می آید که کودک مستعد از تربیت و هدایت استادان قابل بهره‌ور گشته است.

يك مأخذ جدید که بسبب تازگی مخصوصاً در خور ذکر است، بدایع الوقایع زین الدین محمود و اصفی است که این اواخر در مسکو در جزو سلسله نشریات ملل شرقی منتشر شده است.

این کتاب عبارتست از یاد داشته‌های يك نویسنده و شاعر خراسانی از اهل سنت که در هنگام آغاز فعالیت و شروع استیلای قزلباش در خراسان، از آنجا با عده‌ای دیگر از سنیان ناراضی که تاب شنیدن دشنام به خلفا و صحابه را نداشتند راه ماوراءالنهر را

خانم دکتر قمر  
آریان از بانوان  
فاضل و دارای  
درجه دکتری در  
ادبیات فارسی از  
دانشگاه تهران  
است. مقالات  
ایشان در این مجله  
و دیگر مجلات  
ادبی طبع شده  
است. رساله  
اجتهادی دکتر  
آریان در موضوع  
آثار مسیحیت در  
ادبیات فارسی  
است.

Behzad

## Behzad and the Problem of Tradition in the Medieval Miniature of Iran and Central Asia

By Dr. M. M. Ashrafi Aini\*

The legacy left by Behzad is really great. There are a great number of illustrations of manuscripts, portraits, isolated compositions for an album- (*murakka*). Unfortunately not all works of great painter have been preserved up to recent times. Nowadays Behzad is considered to be the author of miniatures compiled in four lists, while in the 1920s the number of his miniatures ran up to 90. The following works undoubtedly belong to Behzad: the miniatures from the manuscript "Bustan" by Saadi 1488-1489 (Cairo National Library), "Mantig at-Tair" by Attar (date of re-writing 1483, the date of creation of miniatures 1487, New-York, Metropolitan museum), "Ramsa" by Nizami 1442, the date of miniature goes back to 1493 (London, the British Library, Add, 25900), "Hamsa" London, the British Library, Or. 6910).

While studying and comparing these pictures with primarily made works the connecting link of the creative work of Behzad with early miniature art can be singled out. All these minatures have their analogues in the works of earlier authors, say not only of Herat school, but Shiraz and Yezd schools as well.

Data received during the analysis of Behzad works should be given below. The frontispiece of "Bustan" by Saadi 1488-1489 on two pages shows the feast in the palace garden<sup>1</sup>. The ruler shown among the guests, musicians and servants are represented sitting in front of the tent on the left side of miniature. The right side shows the yard with a lot of servants in a hurry, the guard striking

\*Dr. Mukaddima M. Ashrafi, scientific collaborator. Institute of History A.Sci. Tajik SSR

тини таъминлаш соҳасида тинмай ишлаш бизга энг яхши ҳайкал бўлади.

Ад.: Ўзбекистон ССР тарихи, 2-т., Т., 1971, 379—390-бетлар; Ходжаев Ф., Избранные произведения, т. I, Т., 1970; Муминов И., Танланган асарлар, 1-т., Т., 1969; Садриддин Айни, Беҳбудий ҳазратлари тўғрисида хотираларим, «Зарафшон» газетаси, 1922 й. 25 март; «Наука и просвещение» («Туркистон республикаси халқ маорифи комиссарлигининг ойлик журнали»), Т., 1922, № 1, 23—25-бетлар.

**БЕҲЗОД** Камолиддин (тахминан 1455—1535, Ҳирот) — буюк ўзбек рассоми (мусаввири). Камбағал ҳунарманд оиласида туғилиб, ёшлигида етим қолган. Б.нинг мусаввириликдаги истеъдодини пайқаган Мирак наққош (султон Ҳусайн Бойқаро кутубхонасининг китобдори) уни ўз тарбиясига олган. Б. мусаввириликни «умдат ал-мусаввир» деб ном олган бухоролик рассом Жаҳонгир ва Урта Осиё мусаввирилик мактабининг асосчиси, устод Гунгининг ишларини давом эттирган наққош Пир Саид Аҳмад Табризийдан ўрганган. Б. Озарбайжон (Табриз), Хуросон (Ҳирот) ва кўпроқ Мовароуннаҳр (Бухоро) мусаввирилик мактабининг анъана ва ижодий ютуқларини ўзида мужассамлаштирган. Султон Ҳусайн Бойқаро ва Алишер Навоийларнинг ғамхўрлиги натижасида Ҳирот 15-асрнинг 1-ярмида санъат қиёласи бўлиб қолган. Зайириддин Восифий «Бадое ул-вақое» асарида: «Султон Ҳусайн кўнгли хушлиги учун сеҳрофарин мусаввирлар ва услуби гўзал наққошларни аъло даражада пойтахтда сақлаб, уларга зўр илтифот кўргузди» деб ёзади. Улар орасида Шоҳ Музаффар, Қосим Али, Мавлоно Ҳаким Муҳаммад каби истеъдодли мусаввирлар бўлган. Гийосиддин ибн Ҳумомуддин ал-Ҳусайний (Хондамир) «Хулосат ул-ахбор фи баёни аҳвол ул-ахёр» («Яхшилар аҳволи ҳақида хабарлар йиғиндиси») асарида: «Амир Алишернинг фазлу ҳунар табақасининг аксарига ғамхўрлиги зўрдир. Тазҳиб (зарҳаллаш — авт.) ва тасвир, илму ҳунарда нуқсонсиз бўлган қалам аҳллари, шунингдек замон наққошлари ва давр муҳандисларининг кўпи ул ҳазратнинг тарбия ва таълим воситаси б-н бу ҳунарларни ўргандилар ва атроф оламда монанди йўқ яхшилар тенги бўлдилар» деб ёзади. Б. ҳам Алишер Навоийнинг мураббийлиги ва ҳомийлигидан баҳраманд бўлган. Машҳур хаттот Султонали Машҳадий бадий қўл ёзмалар устида ишлаш борасида унга устозлик қилган. У қисқа вақтда мусаввириликда ўз устозларидан ўзиб кетди. Б.нинг таржимаи ҳолини ёзган муаллифларнинг айтишича, унинг мусаввириликдаги ижоди 1470 йилларда бошланган. Алишер Навоий ва Султон Ҳусайннинг вафотидан сўнг Ҳиротни Шайбонийхон, 1512 йилда эса Эрон шоҳи Исмоил I босиб олди, шунда кўп санъаткорлар Ҳиротдан чиқиб кетдилар. Лекин Б. Ҳиротда яшаб, ижод қилаверди. Машҳур рассомнинг ўз саройида хизмат қилишидан манфаатдор бўлган шоҳ Исмоил I уни 1520 йилларнинг бошида Табризга чақиртириб, катта имтиёз берди (мамлакатдаги барча мусаввир, музаҳҳиб, хаттот ва саҳҳофларнинг бошлиғи — китобдор қилиб тайинлади). Шунга қарамай, у сафавийлар саройида ўзини ғариб ҳис қилади. Сарой мулозимлари унга санъаткор эмас, балки подшога шуҳрат келтирувчи шахс деб қараганлар. Унинг Исмоил I портретини чизиш, остига хатти шикаста б-н «фақир Беҳ-

зод» деб имзо чеккани бежиз эмас. Исмоил I вафотидан сўнг унинг ўн яшар ўгли Таҳмосп тахтга чиқади (1524). Б. шоҳ Таҳмоспга мусаввирилик санъатини ўргатиб, уни дурустгина рассом қилиб етиштирди. Шунга қарамай, шоҳ Б.нинг ҳаққоний ва мазмундор санъатини қадрламайди, тантанавор, зийнатдор санъатга ён босади. Б.нинг жияни ва шогирди Музаффаралини устоздан юқори қўйиб, «наққош шоҳи» деган унвон беради. Камситилган рассом китобдорлик мансабидан воз кечиш, Ҳиротга қайтади. У вафот этганида ҳамшаҳарлари буюк мусаввир хотирасини абадийлаштириб, қабрини нақшли панжара б-н ўраб қўйганлар (қабри Кўҳи Мухтор, Мурод тоғида). Б. мусаввир сифатида мураккаб ва катта ижодий йўлни босиб ўтган. Шайх Саъдийнинг «Бўстон»ига ишлаган миниатюралари (1478 й., Лондон, Честер Бетти кутубхонаси) мусаввирилик илк асаридир. Б. 1488 йилда Султон Ҳусайн буюртмаси б-н Шайх Саъдийнинг «Бўстон»ига 4 миниатюра ишлаган (қўл ёзма Миср миллий кутубхонасида сақланмоқда). Бу миниатюраларни хаттот Султонали Машҳадий кўчирган ва музаҳҳиб Ерий нақшлаган. Шарафиддин Али Яздий ёзган ва 15-асрнинг 80-йилларида Шерали хаттот кўчирган «Зафарнома»га 8 миниатюра яратган. Бу миниатюралар Б. ижодининг илк давридаёқ кўп киши қатнашган тарихий воқеалар, ҳаётини лавҳалар (шиддатли жанг манзараси ва саройдаги тантанали қабул маросимлари, катта иморатлар қурилиши, ов пайтлари) тасвирини хуш кўрганидан дараж беради. Рассом жанг лавҳаларининг кескин ва жўшқинлигини, жангчиларнинг жасоратини, қурилишларда меҳнат жараёнини ҳаққоний тасвирлаган. Б.нинг бу даврда яратган асарлари композицияси мураккаб, ҳаракатга бой. Миниатюралардаги қаҳрамонлар, бино, манзара деталлари диагональ шаклда (расмни пастдан баландга ёки баланддан пастга қарата) жойлаштирилиб, уларга ўзига хос динамика бахш этилган. Оммавий картиналарда воқеа-ҳодисанинг миқёси кенглигини англатиш учун рассом миниатюрада кишилар ёки манзара деталларининг бир қисминини тасвирлайди. Бундай тасвирда одамлар бир томондан кириб, иккинчи томондан чиқиб кетаётгандек туюлади. «Зафарнома»га ишланган «Хива қалъасини забт қилиш», «Жанг», «Самарқанд масжидини қуриш» ва б. миниатюраларида шу хусусият яққол кўринади. Б. ўз асарларида ҳаёт лавҳаларини жўшқин тасвирлайди. Миниатюралар колорити ёрқин, жозибадор ранглардан иборат, зарҳал бўёқларга бой. Турли ранглар бир-бирига мос, уйғун ишлатилган. Б. асарларидаги шахслар ҳаракатчан; табиат жонли: сув кўпириб, шиддат б-н оқаётгандек, дарахтлар шоҳларини эгиб, силкинаётгандек, тоғ чўққилари ва қоялар ларзага келаётгандек туюлади. Б. миниатюраларида тасвирланган ҳаёт манзараларининг конкрет ва ишонарлилиги санъаткорнинг синчковлигидан дараж беради. Мас., «Зафарнома»даги «Самарқанд масжидини қуриш», «Бўстон»даги «Доронинг чўпонлар б-н учрашуви» ва б. миниатюраларида тасвирланган кишиларнинг хатти-ҳаракатлари, юриш-туришлари, имо-ишоралари ниҳоятда жонли, ҳаётини ҳаққоний чиққан. Бу расмларда тасвирланган лавҳаларни Б. ўз кўзи б-н кўрган,

020883  
3 2283

Bihzad (mrt)

Ч. М. Г. Д.

Rozetke



one can assume that, when Kay Kosrow passed on his crown, throne, and harem to Lohrāsb (*Šāh-nāma* V, pp. 406-10), he also gave him the horse, which Lohrāsb in turn passed on to his son Goštāsb. According to the *Zarātošt-nāma* (ed. M. Dabīrsiāqī, Tehran, 1338 Š./1959, vv. 942-1094), one of the wonders performed by Zarathustra was the healing of Goštāsb's horse, referred to only as "the black horse."

(DJALAL KHALEGHI-MOTLAGH)

**BEHZĀD**, ḤOSAYN (1273/1894-1347 Š./1968), lacquer artist, painter, and book illustrator. Born in Tehran, he was the son of Mīrzā Fażl-Allāh Eṣfahānī, painter and penbox maker and grandson of Mīrzā Lotf-Allāh Wā'ez, a religious orator in Shiraz who had moved to Tehran in the late 13th/19th century.

After a brief stay in the Šaraf-e Mozaffar school Behzād was apprenticed to Āqā Mollā 'Alī Qalam-dānsāz and later to Ḥasan Āqā Peykarnegār, painters who had workshops in the *bāzār*. There he learned his craft, specializing in copies of the late Timurid and Safavid styles. Eventually he opened his own workshop, first in the Kārāvānsarā-ye Hājī Raḥīm Khan and then in the vicinity of Šams-al-'Emāra. Later he worked in partnership with Mīrzā Golām-Ḥosayn Khan Mīnāsāzbāšī in his workshop in the goldsmith's section of the *bāzār*. It is in this period that he was commissioned to illustrate an old manuscript of Nezāmī's *Kamsa*, which like many other works of Behzād's was eventually sold to a Western museum or collector as an authentic work of the Safavid period (Mīrbahā, p. 117). In his autobiography Behzād claims that this *Kamsa* was commissioned by Fotūḥ-al-Saltāna and eventually sold by him to the British Museum. There it was seen by a number of Persian dealers and scholars, including Dr. Bahrāmī, Leon Gevorkian and Āqā Mīrzā 'Alī-Aṣḡār 'Alīqāfī. Other patrons and dealers he produced Safavid-style works for in this period include Prince Arfa'-al-Dawla, 'Abd-Allāh Khan Raḥīmzāda, Rabenou, and others less well known (Mīrbahā, pp. 117-26). In 1297/1918 he married 'Azīza Kānom, by whom he had one son, Parvīz. He was an opium addict.

Behzād continued to work in the Safavid revival style, as did many of his contemporaries, to respond to the rising demand for Persian miniatures by foreigners. In 1314 Š./1935, he traveled to Paris and lived there for thirteen months. There he studied whatever Oriental and Islamic manuscripts he could find in the Louvre and Musée Guimet. This period was decisive in the formation of a newer, more personal style, by which Behzād is mainly known. It is a simplified version of the Safavid style, sometimes easel painting size, in which certain elements of Western painting and esthetics are incorporated more or less successfully. His most important work on his return from Europe was the creation of fifty miniatures for an illustrated copy of 'Omar Kayyām published by Ḥ.-'A. Eṣfandīārī (see bibl.), who had supported him for a number of years, as 'Alī Jalālī in Tehran had done before him. In 1325 Š./1946 he

became an employee of the Office of Archeological Works (*Edāra-ye Bāstān-šenāsī*) and subsequently taught at the High Schools of Fine Arts (*Honarrestān-e Honarhā-ye Zībā-ye Pesarān o Doḡtarān*). He participated in many exhibitions at home and abroad (often of a semipolitical or official nature) and presented a one-man retrospective exhibition at the Irān-e Bāstān Museum in Tehran on the occasion of the millenary of Ebn Sīnā. In 1333 Š./1954 a selection of his works was on display in the Museum of Decorative Arts in Tehran.

At the age of sixty-five he was voted a special pension by the Parliament (1338 Š./1959) and in 1347 Š./1968, three months before his death he was awarded the honorary title of *ostād* (master) by the High School of Decorative Arts.

A popular figure with Iranian writers, poets, and collectors, Behzād was perhaps the chief representative and advocate of the traditional school of painting in Iran in the 14th/20th century, in spite of his claims of having developed a true Iranian national style comparable to modern Western art.

*Bibliography*: Anonymous, "Ostād Ḥosayn Behzād," *Honar o mardom*, Mehr, 1342 Š./1963, pp. 12-17; Mordād, 1347 Š./1968, pp. 14-20. Anonymous, "Behzād, šuratgar-e bozorg," *Talāš* 55, 1354 Š./1976, pp. 46-49. S. Dānešvar, "Ostād Ḥosayn Behzād o ātār-e ū," *Naqš o negār* 1, 1334 Š./1955, pp. 14-20. Ḥ.-'A. Eṣfandīārī, ed., *The Robāyāt of 'Omar Kayām*, Japan, 1970 (with 50 plates by Behzād). A. Mīrbahā, *Šarḥ-e aḥwāl-e Ostād Ḥosayn Behzād*, Tehran, 1350 Š./1971. E. Yār-e Šāter (Yarshater), "Namāyešgāhā-ye Bahār," *Soḡan* 5/5, 1333 Š./1954, pp. 337-46.

(LAYLA DIBA)

**BEHZĀD**, KAMĀL-AL-DĪN, master painter, proverbial for his skill, active in Herat during the reign of the Timurid Ḥosayn Bāyqarā (875-912/1470-1506). Behzād's name has become synonymous with the high level of artistic skill displayed by the painters of this period, although the precise nature of his personal contribution is a matter of conjecture. Several manuscript illustrations and numerous single paintings have been ascribed to his hand but only a few of these are widely accepted as his work. Foremost are the illustrations in a *Būstān* manuscript of Sa'dī preserved in the National Library of Egypt in Cairo.

The most reliable sources of information are probably the persons directly connected with Herat such as the historian K'ādamīr, the Mughal ruler Bābor, and the historian Mīrzā Ḥaydar Dūglāt. Authors connected with the Safavid dynasty such as Dūst-Moḥammad, Qāzī Aḥmad Qomī, and Eskandar Beg Monṣī are also generally reliable. Less credence should be given to statements by Ottoman or Mughal authors whose understanding of Behzād was distorted by the considerable mythology that evolved around him and his work.

No author gives a coherent biography of Behzād, but